POPULAR

SELF-PORTRAIT of an OPERATION

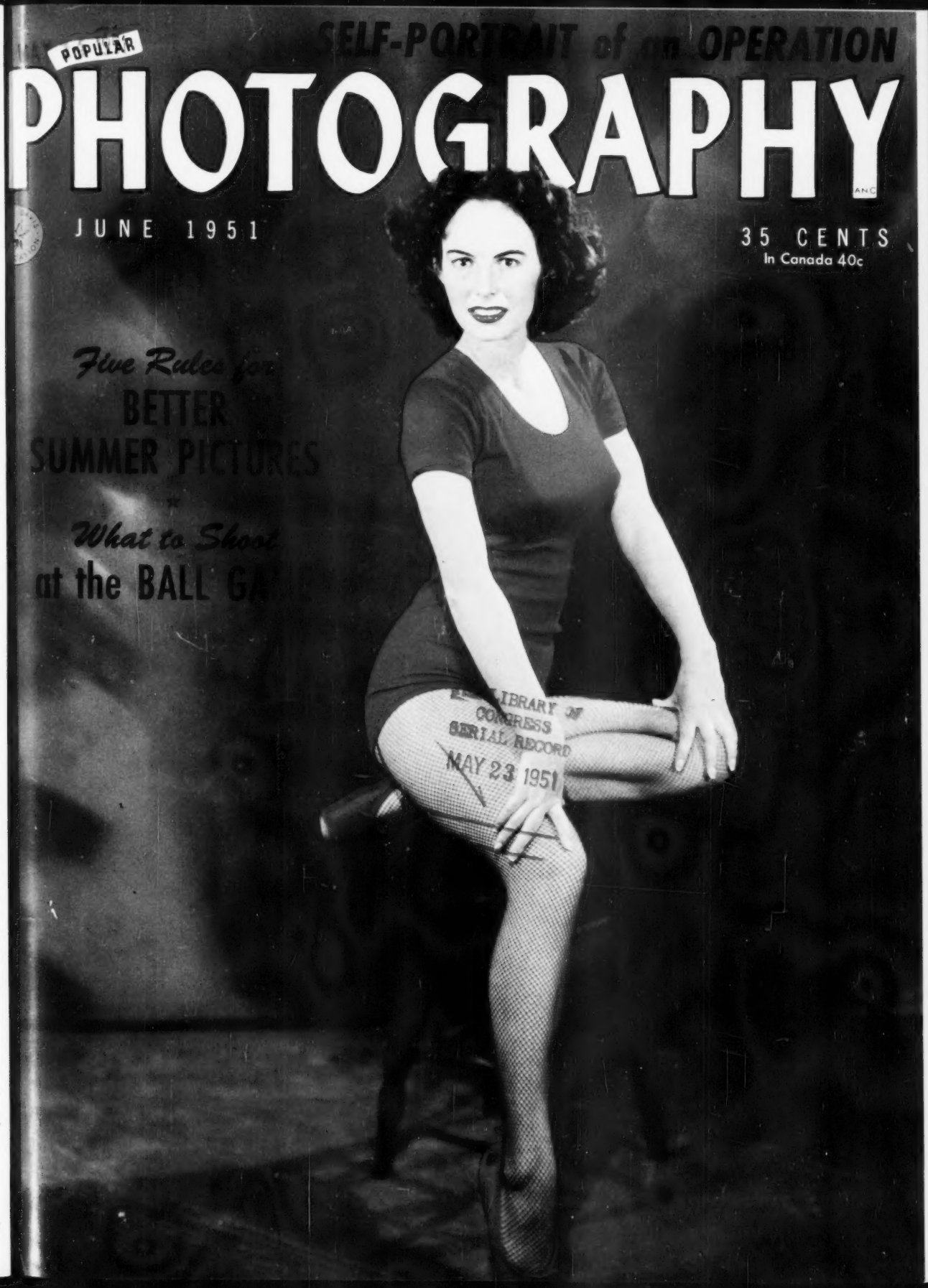
PHOTOGRAPHY

JUNE 1951

35 CENTS
In Canada 40c

Five Rules for
BETTER SUMMER PICTURES

What to Shoot
at the BALL GAME

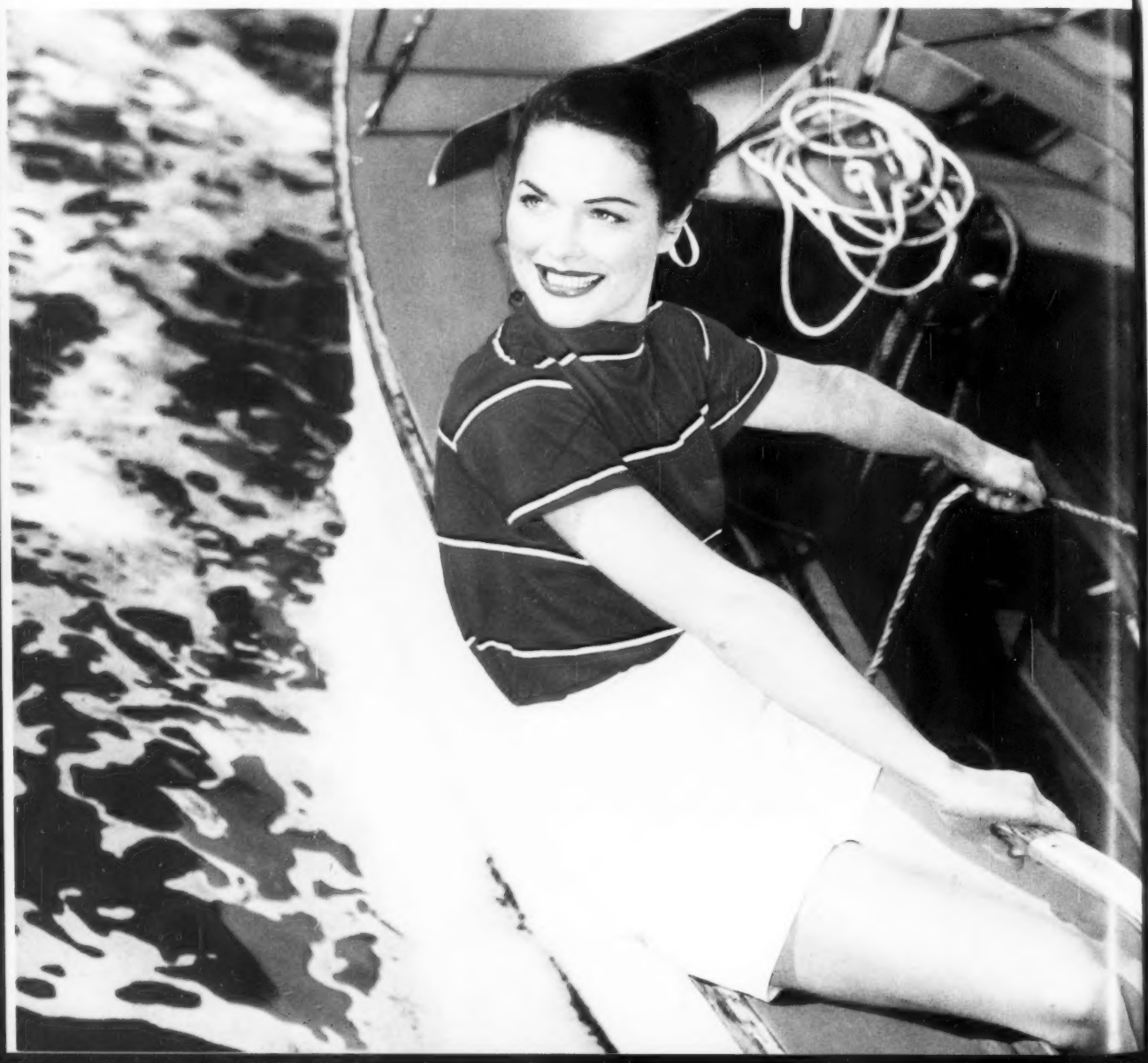


LIBRARY OF CONGRESS
SERIAL RECORD
MAY 23 1951

Next to Nature–it's Ansco *Natural* Color!

Ansco gives you color transparencies of unbelievable beauty . . . *soft* flesh tones, *natural* foliage, *pastel-blue* skies!

When you load your camera with Ansco *Natural* Color, your choice will be an excellent one. Because Ansco Color gives you all the subtle, delicate shades of Mother Nature—*not* colors garish, vivid, over-bright. Today, capture nature's gorgeous panorama of color with the one and only *natural* color film. Get Ansco *Natural* Color Film at dealers everywhere. Sizes: 120, 620 and 35 mm rolls; 35 mm bulk loads; 16 mm movie rolls; sheets. Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. *"From Research to Reality."*



MAY 14 1951 B 391942

SMP has most successful graduates!

Ralph A. Mills Jr., N. C. State College Industrial and News photographer: "On every count SMP leads: newest equipment...famous models...thorough instruction. And that Job Placement Service is on-the-ball—helped me land this top job right in my home state!"

Edward L. Ranieri, N. J. manager of large portrait studio: "One look at SMP's spacious, modern labs ...superb facilities ... and I said *'This is it!'*"

William Skeahan, N. H. successful free-lance photographer: "I was particularly impressed by SMP's unique wide range of courses, offering everything from special processes to outdoor location shooting".

Marvin P. Smith, N.Y. world-traveling Movie and Advertising photographer: "Students' special aptitudes get individual attention at SMP. Instructors are the most competent, helpful and friendly anywhere...teach you how to get prize-winning results on any assignment. No wonder SMP boasts the most successful graduates!"

No other school offers all these advantages:

- **distinguished faculty,** recognized authorities in every branch of photography
- **more personal attention,** to develop your photographic individuality
- **more equipment,** more space, more facilities than any other school
- **choice of courses** for a sound general training or any specialized field
- **record of successful graduates** unmatched in recent years by any other school
- **free job placement service** that has helped many graduates get good jobs

AMERICA'S LARGEST

School of Modern Photography

136 EAST 57th STREET, NEW YORK 22, N. Y. • PLaza 8-1763

Come in...or Write or Phone Us! We'll welcome you for a visit! Meet and talk with members of our Staff. See our modern facilities, finest and most complete anywhere. Learn about the choice of courses, day or evening, starting any time ...and about the modest tuition fees, payable weekly or monthly. **If you can't come in person, phone or write for course outline to H. P. Sidel, Director, Dept. P651, The School of Modern Photography, 136 East 57th Street, New York 22, N. Y. PLaza 8-1763.**

Name_____

Address_____

City_____ State_____

Approved for Veterans' Training

If veteran, check here ☐

POPULAR PHOTOGRAPHY

Reg. U.S. Pat. Off.

Editor: Frank E. Fenner, APSA, ARPS
Managing Editor: Robert L. McIntyre
Eastern Editor: Norman C. Lipton
Associate Editors: John Alden, Thomas W. Blair
Assistant Editors: Margaret Church, Arthur A. Goldsmith, Jr., Marvin Rubin
Contributing Editor: Bruce Downes
Layouts: William E. Erickson
Associate Advertising Director: M. J. Culligan
Advertising Manager: Herbert E. Hayden

JUNE, 1951

VOLUME 28, NUMBER 6

Picture Thrills at the Circus . . . . . By Glen Fishback 36
She Photographed Her Own Operation . . By Kenneth Wright 42
A Simple Remedy for Distortion . . . . . By Otha C. Spencer 46
The Magic of Lights at Night 60
Posing Your Model . . By Harriett Shepard and Lenore Meyer 62
What to Shoot at the Ball Game . By John and Richard Curtis 68
Studies in Stone . . . . . Photographs by Zoltan Glass 72
Some Do's and Don'ts About Horses . . . By W. J. Schoonmaker 74
Shoot a Sequence . . . . . By Suzanne Szasz 76
Create Weird Pictures in the Darkroom . . . By Emil Petaja 80
News Photography via Television . . . . . By John R. Horan 82
Amateur Movie Section 107
Long Shots Set the Stage . . . . . By Charles L. Anderson 107
How Not to Shoot Movies . . . . . By Joseph V. Mascelli 108

5 'Musts' for Better Summer Pictures 44-53

Discussed and illustrated in this feature are five rules that will guide you to better vacation pictures this summer and that are easy to apply when you find interesting subject matter. Take advantage of these tips and watch your photographs improve.

Magazines 12
Press 14
Bruce Downes—
Let's Talk Photography . . . 18
Tools and Techniques . . . 26
Ward Pease Discusses—
Pictures on a Budget . . . 28
Candid Shots by the Editor . . . 34
Notes on the Pictures . . . 87
Camera Clubs 96
Trade Notes and News 102
Popular Photography's Traveling Salons 104
New Home Movies 114
Amateur Screen Notes 116
Calendar of Photographic Exhibitions 117
Pictures from Readers 123
New Books 130
Contests and Markers 132

COVER BY MADISON S. LACY. SEE PAGE 87.

POPULAR PHOTOGRAPHY, including Amateur Cinematography, Trade Mark Registered. Combined with Prize Photography Magazine, formerly Everyday Photography.

ADVERTISING AND EDITORIAL OFFICES: 366 Madison Ave., New York 17, N. Y.

BRANCH OFFICE: Los Angeles Office, William L. Pinney, Manager Western Division, 815 South Hill St., Los Angeles 14, Calif.

COPYRIGHT 1951

ZIFF-DAVIS PUBLISHING COMPANY
185 N. Wabash Ave., Chicago 1, Ill.

WILLIAM B. ZIFF
Chairman of the Board and Publisher

B. G. DAVIS
President

Member
Audit Bureau of Circulations

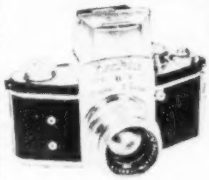
Vice-Presidents: MICHAEL H. FROELICH, Director, Eastern Division
H. J. MORGANROTH, Production Director
LYNN PHILLIPS, JR., Advertising Director
H. G. STRONG, Circulation Director
ARTHUR T. PULLEN, Secretary-Treasurer
HERMAN R. BOLLIN, Art Director

POPULAR PHOTOGRAPHY is published monthly by the Ziff-Davis Publishing Company at 185 N. Wabash Ave., Chicago 1, Ill. Copyright under International copyright convention. All rights reserved. Entered as second-class matter July 30, 1937, at the Post Office, Chicago, Ill., under the act of March 3, 1879. Entered as second-class matter at the Post Office Department, Ottawa, Canada.

SUBSCRIPTION RATES: U. S., Canada, Mexico, South and Central America and U. S. Possessions, $4.00 for twelve issues; in British Empire, $5.00; all other foreign countries, $5.00 for twelve issues. Subscribers should allow at least two weeks for change of address. All communications about subscriptions should be addressed to the Director of Circulation, 185 N. Wabash Ave., Chicago 1, Ill.

CONTRIBUTIONS: Contributors are advised to retain a copy of their manuscripts and illustrations. Contributions must be accompanied by return postage and they will be handled with reasonable care, but this magazine assumes no responsibility for their safety. Any copy accepted is subject to whatever adaptations and revisions are necessary to meet the requirements of this publication. Payment covers all author's, contributor's and contestant's rights, title, and interest in and to the material accepted and will be made at our current rates upon acceptance. All photos and drawings will be considered as part of the material purchased.

Latest MODEL KINE EXAKTA CAMERAS



Kine Exakta cameras, all very latest (current) series, carry full year Sterling-Howard guaranty, sold with 10-day trial.

Model I, with "T" coated f2.0 Carl Zeiss (Jena) Biotar lens, new **156.50**

Model II, with "▲" coated f1.9 Meyer Goerlitz Primoplan lens, new **166.50**

w/"T" ctd f3.5 Zeiss Tessar, new **129.50**

Model V, with "T" coated f2.0 Carl Zeiss (Jena) Biotar, used **207.50**

or "T" ctd f3.5 Zeiss Tessar used **149.50**

Latest leather ever-ready carrying case 7.50

All Kine Exakta lenses and accessories in stock.

Buy now, pay-out-of-income! Liberal trade-ins.

400mm f5.0 "C" coated ASTRO-BERLIN FERNBILDLINSE

As with many fine things, this ultra-fine precision lens is well worth waiting for! (Deliveries now from current shipments.)

- Yields superlative definition, extreme detail
- Complete freedom from internal reflections
- Unusual light-transmitting efficiency
- Acclaimed as finest of long-distance lenses
- And Sterling-Howard full year guaranty, 10-day trial!

For all models of Kine Exaktas, Contax-S, Praktica, Praktiflex; brand new **219.50**

For Leica, with 2x direct view or 5x extreme magnifying Identoscope, brand new **329.50**

Buy now, pay-out-of-income! Liberal trade-ins.

Latest LEICA IIIc

WITH f2.0 coated Summitar lens

- 16 speeds to 1/1000
- Range-finder coupled
- All features
- Top condition
- Current list price $350.00

only ..... **219.50** used

Buy now — pay-out-of-income

Plus-Value PERFEX 101

WITH f2.0 coated Schneider Xenon

- Range-finder coupled
- BUILT-IN FLASH SYNC
- Latest "V" coating
- Same lens as on $300 Exakta, other expensive cameras
- Brand-new, full guaranty

only **74.50**

Leather E-R carrying case 5.50

Buy now — pay-out-of-income.

35mm PRAKTICA FLASH REFLEX

NEWEST GERMAN PRECISION CAMERA IMPORT

with ultra-sharp Carl Zeiss (Jena) f3.5 "T" coated Tessar lens, brand-new

ONLY 84.50

Once again, Sterling-Howard comes up with a winner! Dollar for dollar, you can't surpass this fine new product of the high-quality German precision camera industry. Stellar features include:

- Plano-convex ground glass, bright to the very edges
- New, type coated mirror
- Sports finder and magnifier
- New, accurate focal plane shutter
- Speeds from ½ to 1/500
- Built-in flash synchronization
- Interchangeable lens
- Full automatic operation
- Uses all standard 35mm film

and Sterling-Howard full year guaranty, 10-day trial!

also: as above, but with super fine f2.0 "T" coated Carl Zeiss Biotar, brand-new 109.50

with f3.5 "T" coated Tessar, but non-flash sync model, brand-new 69.50

genuine leather ever-ready case 6.95

If you wish, Buy now — pay-out-of-income. Liberal trade-ins.

4x5 ANNIV SPEED GRAPHIC used

WITH NEW 150mm f4.5 ctd Unofokal

- Meyer range-finder
- Aplanatic flash gun
- Steinheil lens lists $106.50 alone. In Compur Synchro Press shutter.

only **169.50**

Buy now — pay-out-of-income.

Brand New BOLEX H-16

with Battery of fine lenses

- Includes: (all focussing in mts.) 17mm f2.7 Raptor "W" coated 25mm f1.9 Berthiot Cinor coated 75mm f4.5 Kodak Anastigmat 150mm f4.5 Bell & Howell Eymax, coated
- Total value over $601.75!

only **395.00**

Same with f1.5 Cinor 419.00

Bolex camera without lenses 244.75

Buy now — pay-out-of-income.

"Turn-over Sale" of outstanding used cameras

			down payment.
35mm	Bantam Special, f2 coated Ektar, Supermatic	$114.00	$11.40
	Bolsey B, f3.5 ctd Raptar, coupled rng'fdr	37.50	5.00
	Contax III, f2 Sonnar	179.00	17.90
	Kine Exakta, f2.9 Victar	99.50	9.50
	Kine Exakta, f2.0 coated Biotar	145.00	14.50
	Leica IIIb, f2.0 Summitar	179.00	17.90
	Leica IIIf, f2.0 coated Summitar	299.50	29.95
	Robot, f2.8 Tessar	92.50	9.25
	La Belle "200" Slide projector, 200 watt	44.50	5.00
	Golde Manumatic Slide projector, 300 watt	46.50	5.00
127	VP Exakta B, f3.5 Tessar, built-in sync	74.50	7.45
2¼x2¼	Auto Rolleiflex, f3.5 coated Xenar	147.50	14.75
	Flexaret III, built-in sync	69.00	6.90
	Ikoflex II, f3.5 Tessar and Solenoid	99.50	9.95
	Kodak Reflex II, flash shutter	109.00	10.90
	Rolleicord III, f3.5 ctd XENAR, built-in flash, NEW	129.50	12.95
	Super Ikonta B, f2.8 Tessar, range-finder	109.50	10.95
2¼x3¼	Anniv. Graphic, f4.5 ctd Optar, Graphex, Kalart r-f, flash, 3 cut film holders, film pack adapter, case	149.50	14.95
2¼x3¼	Burke & James, f4.5 Radionar in sync shutter, coupled range-finder, flash	99.50	9.95
2¼x3¼	Busch Pressman, f4.5 Zeiss Tessar in Compur, coupled range-finder, flash	119.00	11.90
3¼x4¼	Linhof Technika, 150mm f4.5 ctd Tessar Compur, coupled range-finder, Graphic back	159.50	15.95
4x5	B & J Press, f4.7 Wollensak, coupled r-f, flash	129.00	12.90
4x5	Busch "D", 6½" f4.5 Kodak Anastigmat in Graphex, flash, Viewfocus range-finder	189.00	18.90
8mm	Bolex H-8, f1.9 Wollensak coated	179.00	17.90
	Bolex L-8, f2.5	59.50	5.95
	DeJur Embassy magazine, f2.5	72.00	7.20
	Revere 77 magazine, f2.5	66.50	6.65
8mm	B & H Regent projector, 500 watt	114.50	14.50
8mm	DeJur "750" projector, Like New	114.00	14.00
8mm	Revere 85 projector, 500 watt	72.50	7.25
16mm	Bell & Howell 70DA, f1.9 coated	271.00	27.10
	Bolex H-16, f1.9 ctd, built-in frame counter	219.00	21.90
	Pathe Super 16 reflex foc., less lenses	269.00	26.90
16mm	Ampro Stylist Sound & Silent projector	319.00	31.90
16mm	Bell & Howell 185C projector, 500 watt	294.50	29.45
16mm	Bell & Howell Diplomat projector	197.50	19.75
16mm	Revere projector, 750 watt	119.50	11.95
16mm	Revere Sound projector	179.50	17.95

All with full year service guaranty and 10 day trial

Buy now, pay-out-of-income! Liberal trade-ins.

All nationally advertised brands, new and used, in our great stock.

If you wish, Buy now — pay-out-of-income. Liberal trade-ins.

Sterling-Howard

Dept SP-6 561 East Tremont Ave., New York 57, N. Y.

Send for booklets, leaflets on above advertised material.

Send for our FREE News Letter.

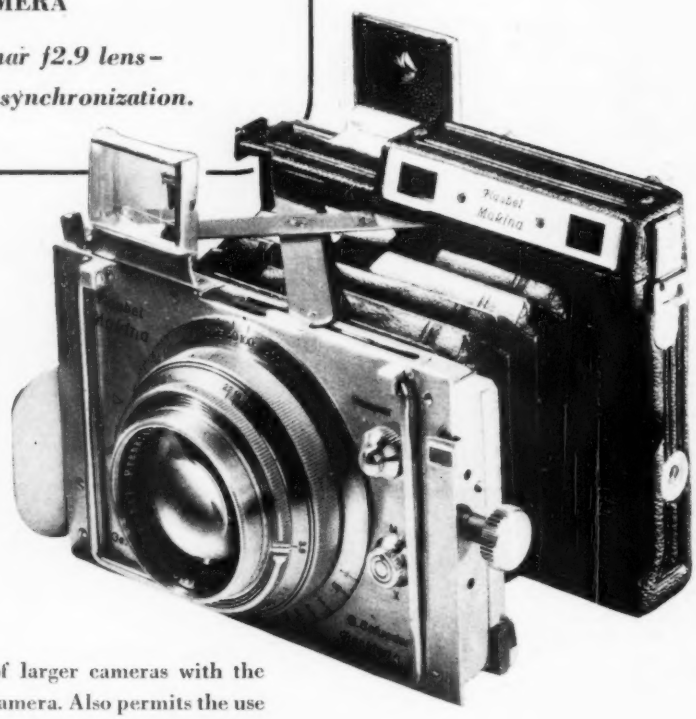
Available once again!

THE VERSATILE 2¼" x 3¼"

MAKINA III

CAMERA

with Anticomar f2.9 lens–
built-in flash synchronization.



Combines the performance of larger cameras with the ease of handling a miniature camera. Also permits the use of all available types of film, such as roll film, cut film, plates and filmpack, both color and black and white.

Mail orders filled. Add postage.
Liberal trade-in on your used equipment.
Time payments arranged on local and suburban sales, if desired.

$325.00

PARTIAL LIST OF ACCESSORIES:
(Available Soon)

Roll Holder	$15.00
Film Pack Adapter	4.50
Flash Gun	39.50
Filter	9.00
Ground Glass Panel	8.00

Willoughbys

WORLD'S LARGEST CAMERA STORE EXTENDING A FULL CITY BLOCK

110 West 32nd Street • 113 West 31st Street • New York 1, N.Y. • LOngacre 4-1600

OPEN DAILY 8:30 A.M. TO 6 P.M. THURSDAYS 'TIL 8 P.M.

HASSELBLAD THE NEW SWEDISH REFLEX CAMERA

...BRINGS GRAND, NEW SCOPE TO REFLEX PHOTOGRAPHY

If you are looking for the ultimate in a camera — the HASSELBLAD will make a strong bid for your favor. Some of its features—that give it unique scope—are briefly indicated above. The countless refinements of design must, of course, be seen to be appreciated. PRICES — The camera, with 80 mm Kodak Ektar f/2.8 Lens and 2¼ x 2¼ roll-film magazine, $548. Accessory 135 mm Kodak Ektar f/3.5 Lens, $282. Prices include Federal Tax. Available soon 250 mm (10 in.) Zeiss Opton Sonnar Lens f/4, appr. $480.

LIBERAL TRADE-IN ALLOWANCE ON YOUR USED CAMERA

Mail orders filled. Time payments arranged on local and suburban sales.

Send for Brochure

Willoughbys

110 West 32nd Street
113 West 31st Street
New York 1, N. Y.
LOngacre 4-1600

WORLD'S LARGEST CAMERA STORE EXTENDING A FULL CITY BLOCK

PETER GOWLAND GOES TO THE BEACH

WITH HIS POLAROID LAND CAMERA

Time and again, Peter Gowland has demonstrated his special talents for making top-notch beach scenes.

And it isn't easy. Sunlight on a bright beach is tricky to handle, and the use of fill-in flash as Gowland has done here doesn't add to the simplicity. But Polaroid pictures-in-a-minute eliminate the guess-work under these conditions . . . and help Gowland select the most effective poses for his models. That's why Peter Gowland is so enthusiastic about his Polaroid Camera.

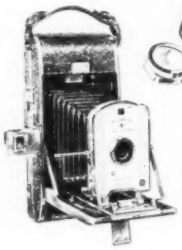
On the day Gowland made these shots, the sun was bright and high at Paradise Cove, Malibu Beach, California. Most of the pictures were shot at 26 using a No. 5 flash bulb about 6 feet from the subject.

A close look at these Gowland beach scenes reveals some of the important *quality* advances in Type 41 black-and-white Polaroid film. In brilliance of highlights and excellence of shadow detail, this new film gives results that challenge comparison with expert darkroom production. Contrast may be controlled dramatically by changing the development time. Prints are completely dry the instant they are removed from the camera.

Peter Gowland's pictures also illustrate the *fun* you can have with a Polaroid Camera this summer . . . all the features of conventional photography plus the reward of seeing your pictures as you take them. Here is photography as it *should* be . . . free from the technical barriers between you and the pictures you are *creating*.

Until *you* have used the Polaroid Camera, you haven't enjoyed the thrill of photography in its most pleasurable form.

Whether you are an amateur or a professional . . . beginner or salon exhibitor . . . visit your dealer and see the Polaroid Camera in action.



POLAROID ACCESSORIES INCLUDE

A. Filter kit. $5.95*

B. Close-up lens kit with steel Data-tape. $8.95*

C. Polaroid G-E Light Meter. $15.75*

*plus tax

POLAROID® *Land* CAMERA

at camera stores everywhere

Polaroid ® by Polaroid Corporation

Dowling's FIFTH AVE.

570 FIFTH AVENUE, NEW YORK 19, N. Y.

10% DOWN

Dowling's Fifth Avenue cash customers number in the tens of thousands, but if credit suits your convenience you are cordially invited to use our unique budget plan. All photographic equipment may be obtained on time payments from Dowling's . . . covered by our 30-Day Free Trial and 1-Year Guarantee!

HASSELBLAD

Extraordinary new single lens reflex. Uses 120 roll film interchangeable for black and white or color; also cut film. 11 speeds from 1 second to 1/1600. Internally synchronized. Diaphragm pre-selector. Interchangeable Ektar lenses. **Brand New.** Equipped with 80mm Ctd. Ektar f2.8 lens. **$548. Cash or $54.80 Down.**

IKOFLEX II

New Model with amazing fresnel-type focusing screen, built-in flash synchronization. Eye-Level finder, automatic stop, etc. Compur Rapid shutter to 1/500 sec. Ctd. Tessar F3.5 lens. **Brand New. $164. Cash or $16.40 Down.**

ROLLEICORD III

New Compur Rapid Synchronized Model! Discerning, but price-wise photographers will like the new Rolleicord III. No camera, not even the Rolleiflex, can offer more for the money. With case and Zeiss Triotar Ctd. F3.5 Lens **$130. Cash or $13. Down.** With case and Schneider Xenar Ctd. F3.5 Lens **$140. Cash or $14. Down.** (Both Brand New, of course!)

ROLLEIFLEX III

New Compur Rapid Synchronized Flash Model! **Brand New** and Factory Packed. Coated Mirror. Rolleikin Knobs. Scale in Feet, and all latest features! Incl. Snap-It Case. With Ctd. Tessar F2.8 **$325. Cash or $32.50 Down.** With Ctd. Tessar F3.5 **$275. Cash or $27.50 Down.** Ctd. Xenar **$235. Cash or $23.50 Down.**

LEICA III F

Brand New Model with fully built-in flash synchronization and other improvements is available with 3 different normal lenses. With Ctd. f3.5 Elmar **$280.00 Cash or $28 Down;** with Ctd. F2 Summitar **$385. Cash or $38.50 Down;** with Ctd. F1.5 Summitar **$472.50 Cash or $47.25 Down.** (Exchange IIIC for IIIF, $99.50 subject inspection.)

FOCA

Foca. Brand New and at a sharp reduction in price! Speeds from 1 second to 1/1000, single window for viewfinder and rangefinder, flash synchronized. Complete line of accessories available, including interchangeable lenses. A really high quality camera. Complete with normal ctd. f1.9 Lens . . . now only **$195 Cash or $19.50 Down.**

CONTAX II A

1950 Model — **Brand New** — Made in U. S. Zone of Germany, imported and guaranteed by Carl Zeiss, Inc., U.S.A., Built-In-Flash synchronization. With "T" (Factory) Coated F2 Sonnar Lens. **$405. Cash or $40.50 Down.** (Also available with Ctd. F1.5 lens.)

RECTAFLEX

Exclusive Duo-Prism single single lens reflex focusing—with pin-point accuracy of rangefinder. Speeds from 1 second to 1/1000; built-in flash synchronization. **Brand New.** Truly a connoisseur's camera. With Schneider Xenon Ctd. F2 Lens **$295. Cash or $29.50 Down.** (Also available with F2.9 at $250. and F1.8 at $350.).

BOLSEY B-2

35 mm value supreme! Precise and Compact. f3.2 Ctd. Lens with coupled rangefinder, internal flash synchronization and double exposure prevention mechanism **$73.50 Cash or $7.35 Down. Brand New.**

MINOX III

BRAND NEW, with many improvements over the Model II. Weighs 2 ozs.; only 3" in length. Ctd. F3.5 Lens, shutter speeds from 1/2 sec. to 1/1000 sec. Simultaneous shutter winding and film transport; automatic parallax compensation. Takes economical cartridge of 50 black and white or 24 exposure color film. Price including case and chain **$117.50 Cash or $11.75 Down.**

CENTURY 2¼ x 3¼ GRAPHIC

Takes sheet film, film pack and roll film interchangeably. **Brand New.** Complete with Ctd. Trioptar F4.5 Lens in Century Synch. Shutter. With Sports Finder **$109.50 Cash or $10.95 Down;** with Sports and Optical Finder **$116.50 Cash or $11.65 Down.**

PACEMAKER "45" SPEED GRAPHIC

For fast action, prize-winning salon shots. The essence of perfection and versatility. Focal plane shutter, tilting front, double extension bellows, etc. **Brand New.** With Ctd. Ektar F4.7 Lens **$227.70 Cash or $22.77 Down.** (Other Graphics from $109.50 **Cash or $10.95 Down.**)

BOLEX H-8 OR H-16

Bolex H-8 or H-16. Brand New — factory packed. Either the famous H-8 or H-16 with tri-focal viewfinder, built-in frame counter, etc. Wide assortment of lenses available. **Camera complete $244.75 Cash or $24.47 Down.**

AURICON CINE VOICE

Amazing new 16mm sound-on-film camera. Professional Hollywood type synchronization. Takes Kodachrome or black and white sound film, available at same price as non-sound 16mm film. Complete with microphone, amplifier, headphones, batteries, tubes, **carrying case** and instructions (less lenses available separately. **Brand New. $695. Cash or $69.50 Down.**

Dowling's

MAIL & PHONE ORDERS FILLED
LUxemburg 2-3870
570 FIFTH AVENUE, NEW YORK 19, N. Y.

Please ship the following immediately: .....

Enclosed is $ ..... as Down Payment or Complete Payment. (Cross out one)

I agree to pay $ ..... Monthly for ..... Months until merchandise is paid for.

Please give top Trade-in Offer on ..... and apply as down payment when I accept your offer.

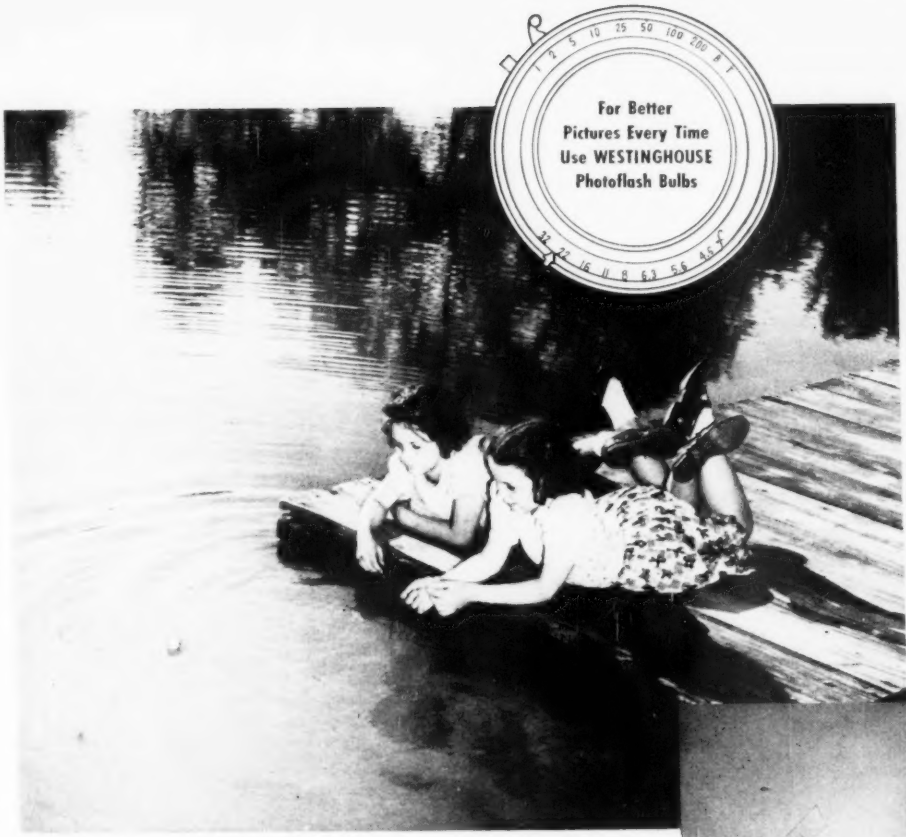
☐ Send Illustrated Catalog ☐ Send Pamphlet on "Deferred Payments" ☐ Send Illustrated Literature On .....

Name .....

Address .....

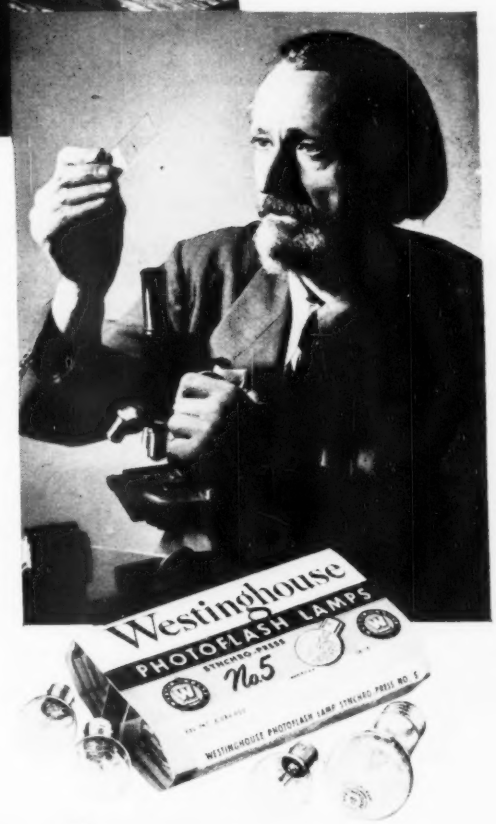
City ..... Zone ..... State .....

Color Prints
FROM ALL SIZE COLOR TRANSPARENCIES
Bring fond memories to life with sparkling full-color prints from your favorite transparencies!
All sizes of prints receive the same painstaking attention of our highly skilled craftsmen to assure faithful reproduction of properly exposed transparencies. Over-exposed or under-exposed transparencies are printed for best possible reproduction.
WALLET SIZE
20¢ each
2½ x 3½ each ..... .30
3½ x 3½ each ..... .40
3¼ x 4 each ..... .50
4 x 5 each ..... .65
5 x 7 each 1.25
8 x 10 each 2.50
35 MM COLOR DUPLICATES .. .25
MINIMUN ORDER $1.00. NO C.O.D.'s FIRST CLASS INSURED RETURN.
ANSCO and EKTACHROME color rolls developed $1.00 each
WRITE DEPT. P
LIFE Color LABS
204 WASHINGTON AVE.
ALBANY 6, N. Y.
SPECIALISTS TO CANDID WEDDING PHOTOGRAPHERS



This outdoor shot by Grover Brinkman, of Okawville, Illinois, gets its interest from the composition. The concentrated weight at right contrasts with the ball and light, curved waves!

To set a mood of scientific research—man in search of knowledge—Dr. I. W. Schmidt, of New York City, used a single light to give high contrast. His result: an unusually dramatic portrait.



You can make your

GOOD PHOTOFLASH PICTURES BETTER

Improved photoflash pictures are within your reach. Dependable equipment, always under full control, is one essential, as shown by these prize-winning shots from the 1950 Westinghouse Photoflash Contest.

Grover Brinkman took the outdoor shot with a Busch Pressman camera set at f.22 and 1/200th. He used one #22 bulb for a fill-in light to lessen the shadows; this allowed him to shoot toward the sun without losing detail. Quite the contrary, Dr. Schmidt used light to heighten contrast. A 3¼" x 4¼" Speed Graphic set at f.11 and 1/100th was used. The picture shows keen analysis of all elements: Composition, model, setting, and lighting all combine to form an eloquent portrait.

For fullest control of all photographic and darkroom lighting, ask for Westinghouse. No better lamps can be obtained. Lamp Div., Westinghouse Elec. Corp., Bloomfield, N. J.

YOU CAN BE SURE...IF IT'S **Westinghouse**

The MAGAZINES

By the Publications Committee, American Society of Magazine Photographers

ALLAN GOULD appeared on Mary Margaret McBride's program recently to talk about the voodoo rites he had photographed in Haiti. Contrary to the usual treatment of photographers there Gould was most impressed with the hospitality of the native participants. Just as the rites began, it started to rain, and the high priest stopped the ceremonies until his wife could produce a hat and coat for the photographer. Then the priest noticed that the narrow brim on the hat didn't protect Gould sufficiently, so he stopped again, came over, and exchanged his own broad-brimmed hat for the one Gould was wearing. Only then did he go on with the ritual.

* * *

WALTER STEINHARD's piscatorial problems, unlike those of MORRIS GORDON and JOHN RAWLINGS, didn't involve anything as esoteric as sharks or tropical fish. Three common market variety yellow pike, each weighing exactly two pounds, were used by Steinhard as models in a fish story, after which he promptly forgot about them.

Weeks later his client asked him for one more photograph showing the fish. "Sure," said Steinhard, but then he discovered yellow pike had somehow gone out of season. He enlisted the aid of a friendly fish dealer with good connections in the Fulton market, and was delighted when the dealer called him a day or two later—to announce, "I got 'em for you! What's more, I gutted and cleaned 'em out real nice, too!"

So the Steinhards ate pike for dinner, and Steinhard called a fish dealer who was also a photographic amateur, and might therefore be expected to have a little more understanding. He did. He called—in tears—a day or two later to announce that his assistant (fish, not photographic), had carefully cleaned and gutted the last three two-lb. yellow pike in N.Y. This time Steinhard gave up. He and a deft friend stuffed the fish with newspapers, sewed them up with twine, and gingerly hung them from the end of the line they were photographing. "At that," said Steinhard, "They didn't look any deader than most fish do in pictures!"

* * *

Remember our story about JERRY COOKE and the helicopter? This month it's BERT PERRY who works for *Modern Screen* in Los Angeles. To get better pictures of homes in the Hollywood Hills, he removed the door of the low-flying helicopter. However, a safety belt kept him secure until he had to reach some holders. This meant untying the belt. It wasn't until he was half out of the machine and felt a hand clutching at his middle that he realized he'd forgotten to refasten the all-important safety belt!—

N.Y.I.

HOME STUDY TRAINING

Excellent photo instruction by outstanding authorities

PLAN YOUR FUTURE...

use your spare time to build a photographic career for yourself!

You can develop your hidden talent by training at home in your leisure hours. The N.Y.I. Home Study Course is based on the famous LEARN-BY-DOING methods used in our Resident School. It has been planned to give you *individualized* supervision, valuable knowledge and practical assignments which help you quickly learn the secrets of successful picture-making.

Each clearly printed lesson is well illustrated and substantially bound. Every student receives our personal attention—helpful criticism, advice and ideas for the improvement of his work. This course is your perfect training aid—a LIFETIME REFERENCE LIBRARY. The step-by-step progress is designed to be simple to understand. It is almost the equivalent of on-the-spot-training!

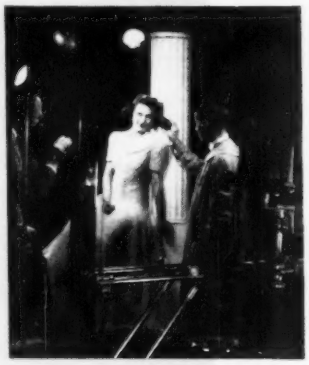
Don't delay! Mail the handy coupon today.

It can easily be the key to YOUR bright new future!

N.Y.I.

PERSONAL ATTENDANCE TRAINING

Learn professional photography the professional way!



FASHION PHOTOGRAPHY as taught at N.Y. I. duplicates conditions existing in the finest fashion studios. Special emphasis is placed upon the technique of posing the model, correct lighting, the use of effective "sets" and how to bring out the style moods and details demanded by editors and advertisers.

learn by doing! get behind a camera the first day!

N.Y. I.'s famous *learn-by-doing* photographic training is the result of 41 years of successful teaching experience. Many of today's greatest professional photographers are men and women who trained at one of the best-known photographic centers in the world— NEW YORK INSTITUTE OF PHOTOGRAPHY.

You learn quickly because we have the most sensible, down-to-earth method of instruction; carloads of up-to-date equipment; 20,000 square feet of working area; 14 studios and 18 streamlined laboratories; one of the finest natural color departments in the country; glamorous models, plenty of props, and a variety of lights that stagger the imagination.

You advance quickly because we place at your service the constant help and advice of some of the most competent professional instructors in the business. Their personal "tricks-of-the-trade" provide YOU with a solid technique and a lasting foundation for YOUR OWN FUTURE!

Do YOU want to win success in photography?

Then train at a photographic school which teaches PROFESSIONAL PHOTOGRAPHY the PROFESSIONAL WAY. Visit us. See for yourself how we speedily transform the beginners of today into the highly competent photographers of tomorrow!

EXPERT ENLARGING — You become proficient in this important phase of photography through our unique, learn-by-doing method using professional precision equipment.

VETERANS!

Resident Training Courses are available under G. I. Bill (Public Law 346 and 16) to those serious veterans interested in photography as a career.

SEND FOR FREE BOOKLET TODAY!

BEFORE YOU CHOOSE ANY PHOTOGRAPHIC SCHOOL

read this FREE big book illustrating photography in all its branches

OUR 41st YEAR

New York Institute of Photography
Dept. "99," 10 West 33 Street
New York 1, New York

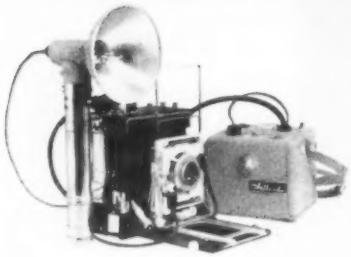
Please send me complete information regarding
☐ Resident Training ☐ Home Study Course

Name .....

Address .....

City ..... *Zone* ..... *State* .....

NOW...Get Perfect LIGHT CONTROL WITH THE Heiland STROBONAR IA
Trade Mark



—the most versatile portable speed-light ever designed!

Here's the perfect speed-light unit for shooting sharp, full-detailed sports pictures and high-speed subjects, indoors and out!

With the lamp assembly mounted on the Heiland Synchronar Battery Case (as shown above), the battery case switch may be used to trip the solenoid on the camera, and the X-Contacts in the shutter used to fire the STROBONAR—giving you off-the-camera flash, greater flexibility, and perfect light control.

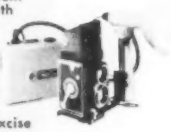
For complete portability, the HR-8 Conversion Kit allows you to join the standard Heiland DC-Battery Power Pack and the capacitor case of the STROBONAR IA into one unit that is easy to carry.

Remember—only Heiland offers a complete line of camera mounting brackets for speed-light use—making it possible to attach the STROBONAR IA to the camera with standard mounting brackets.

The STROBONAR IA, complete (incl. power pack, conversion kit, batteries and Federal Excise tax) $189.50. See it at your Heiland Dealer's.

STROBONAR IA, Model HR-3A

For use with AC current only, on cameras with X-Contact synchronization. Shown with H-R 9 Mounting Tube, 4373 Model E Clamp, and R-7 Bracket.



Price: (incl. Federal Excise Tax) $134.05.

WRITE FOR FREE LITERATURE

Heiland®
130 East Fifth Ave., Denver, Colo.
New York, Chicago, Los Angeles, Kansas City, Atlanta
In Canada.....Arrow Films, Ltd.

PRESS MASTER

By A. J. Eziekson

WHEN A. D. Halliday, *Salt Lake City* (Utah) *Deseret News* photographer, was assigned to get some "different" views at the local zoo, he decided to pay a night visit there and take photographs of the animals asleep. His feature pictures were so unusual that he was given a by-line and a spread titled "Nighttime At The Zoo" . . . So, lensmen, even a hardy perennial like a zoo feature can be given a new twist.

* * *

AFTER 30 years with the *Boston Globe* as news photographer, James Callahan has decided to retire. At a farewell dinner given in his honor, Callahan was presented with a television from the *Globe* photographers and a ship's model clock from the Boston Press Photographers' Association. Jim started in the shutter business on the *Boston American* in 1913.

* * *

CREDIT for having started a major trend in news photography was given to members of the Carolinas Press Photographers Association by Robin F. Garland of Graflex, Inc., Rochester, N. Y., at the recent meeting of the association at Lake Lure, S. C. Garland, who is also a member of the National Press Photographers Association, disclosed to the meeting that the NPPA has for the first time prepared an exhaustive model plan for the function of short courses for news cameramen throughout the country. He stated that the action resulted from the sustained efforts of the Carolinas group to sponsor such a program for Southern news photographers.

June Glenn, Jr.

New officers of the Carolinas Press Photographers Association get a word of advice from retiring president John G. Hammer, left, of the North Carolina State News Bureau. They are, in order, Hugh Morton, Wilmington, N. C., free-lancer, president; Charles Cooper, *Durham Herald-Sun*, first vice-president; B. W. Warren, *Asheville Citizen Times*, second vice-president; Carl Wiegold, *Winston-Salem Journal*, secretary. Richard Minor of the *Burlington Times News* was re-elected treasurer, but was not on hand when the photograph was made. The Carolinas group sponsored the second annual Southern Short Course in Press Photography — held on the University of North Carolina campus, April 12-14.

* * *

PEARL M. HEWLETT, former reporter-photographer with the *Great Falls* (Mont.) *Tribune*, has joined the *Rochester* (N. Y.) *Democrat and Chronicle* as its first and only woman photographer.

* * *

JAMES P. KERLIN, AP staff photographer at Jacksonville, Fla., has seen and felt more rain than he ever wants to see again. It all came about when a tropical hurricane recently swept Florida's west coast. Kerlin's wind-swept, water-logged trek began when he lit out for Tallahassee, 173 miles from Jacksonville, in the rain. By the time he got there the storm had veered and he backtracked for Gainesville, 150 miles away. He spent anxious hours waiting for the hurricane to make up its mind. It did just that, howling into the sparsely-settled Cedar Key sector. Kerlin reached Cedar Key as the wind and rain whistled over the causeway at 100-plus miles per hour. For 12 hours Kerlin alternated between taking pictures and huddling in rickety shelters, as the blow wrecked more than half the town's buildings. When the wind slackened, Kerlin succeeded in mushing back to Gainesville. There he moved five exclusive Wirephotos. He finally got to bed in Jacksonville after 65 hours with no sleep.

Luigi Mendicino was named winner of $500 Edward Scott Beck Foundation award for the best news picture published in the *Chicago Tribune* during 1950—for this photo of Patrolman Anthony Scheid holding an abandoned infant he had brought to St. Vincent's orphanage for care. Mendicino, at 24, is the youngest *Tribune* photographer to earn the Beck award.

* * *

Neither sleet nor storm—nor a raging blizzard—can stop pert little Peggy Meldrum, a 100-pound *Cleveland Plain Dealer* photographer. During the recent blizzard that swept Cleveland, Peggy walked more than four miles from her apartment to the office, getting some fine pictures on the way. Another doughty rider of the storm was Walter Stein, AP photographer in Pittsburgh, who hiked seven miles, shooting snow scenes on the way. His nose was frostbitten . . . The *Dayton* (Ohio) *Journal Herald* used a horse-drawn sleigh to bring photographers to work.—

World's largest manufacturers of Synchronized Range Finders and Speed Flash Synchronizers

KALART®

Creators of "The Camera of Tomorrow"

Amazing New Kalart B-C Multiflash

Built-in test lamp tells you in advance whether lamps will flash

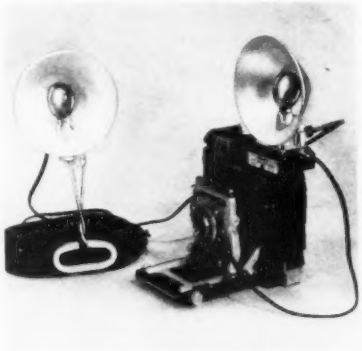
WHAT is the most common cause of failure of flash equipment? Every experienced photographer knows the answer. *Weak batteries.*

The amazing new Kalart B-C Multiflash ends these troubles. Here's why. First, the electric power is provided by a battery-capacitor (B-C). The lamps are fired *not* by the battery but by the *capacitor*. This sensational invention draws current from the battery—stores it until the instant of flashing—then shoots it to the lamp with a strong, rapid surge. It is "super-power" applied to flash photography. It assures sure-fire synchronization of 1 lamp, 2...or up to 6 lamps and 250 feet of extension wire.

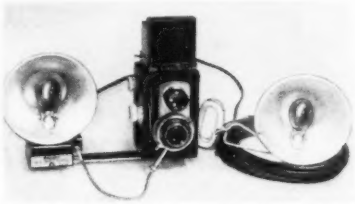
Further to take old uncertainties out of flash photography, the Kalart B-C Multiflash has an ingenious built-in test lamp—an exclusive Kalart development. If—after inserting the flash lamp—the test light gives a brief flash when you press down on it—you have visible proof the Capacitor is charging and the flash lamp is good. Ask for demonstration.

This is the Kalart B-C Multiflash unit. Consists of Power Pack (battery and capacitor) with Self-Closing Series Outlet for series wired extension units—famous Kalart Concentrating Reflector with patented Lamp Ejector—rubber cushioned attaching bracket—and connecting cord. Price, for cameras with built-in sync, $15.95.

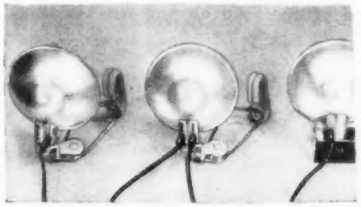
This is a Kalart B-C Series Extension Unit. Consists of Kalart Concentrating Reflector with Lamp Ejector—adjustable rubber covered spring steel clamp with base that swivels and tilts at any angle—20 feet rubber covered wire. Socket has "Self-Closing" series outlet for additional extension. Price, $10.95.



On Century and Pacemaker Graphics, the Kalart B-C Multiflash is mounted on top of the camera with special attaching bracket included in price. Other special brackets available for cameras with accessory mounting shoes such as certain models of Kodak, Zeiss, Voigtlander, and the Polaroid Land Camera.



For cameras with set-and-release shutters, the Kalart B-C Multiflash is furnished with famous Kalart Automatic Synchronizer. Price, complete, $27.50. Note, too, that a Kalart B-C Multiflash costs less—weighs less—and takes up less space in your kit than an ordinary 3-battery flash gun.



Kalart B-C Multiflash (right) with two Extension Units. Each unit is wired in series and provided with patent pending "Self-Closing" outlets. This construction assures positive synchronization of all lamps and also permits firing only one lamp in the B-C Multiflash unit when extension flash is not needed.

FREE *Illustrated booklet on new Kalart B-C Multiflash*

The Kalart Company Inc.
Dept. A-6, Plainville, Conn.

Please send free booklet, Kalart B-C Multiflash.

Name.....

Street.....

City..... State.....

Camera owned.....

Name of photo dealer.....

KALART

NOW! more than ever... PAY LESS AT PEERLESS!

We're low in prices — **TOPS IN TRADES!**
Take advantage of the traditional **PEERLESS 10 DAY TRIAL** with **FULL MONEY-BACK GUARANTEE** and **ONE YEAR FREE SERVICE.**

Amazing 1951 Kodak — FLASH SYNCHRONIZED **Automatic RETINA IIA** with Rapid Film Advance which Automatically Sets Shutter

Value $225.00 — **149.50** Like New

- f2 Coated Six Element Lens
- Redesigned, Improved Automatic Film Counter
- Compur Rapid Synchro Shutter
- Combined Range-Viewfinder

Shpg. wt. 5 lbs.

Improved 1951 Model **CONTAX IIA**

259.00 LN

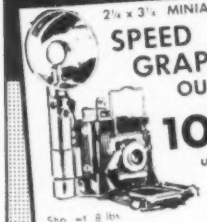
Shpg. wt. 5 lbs.

- Built-in Flash Synchronization
- Coupled Rangefinder
- f2 T coated Zeiss Sonnar Lens

List Price $417.00

terrific TRADE-IN ALLOWANCE on your camera

2¼ x 3¼ MINIATURE **SPEED GRAPHIC OUTFIT**



108.95 used

Shp. wt. 8 lbs.

- f4.5 Kodak Lens
- Kalart Rangefinder
- Synchro Flashgun
- Excellent Condition

FAMOUS **OMEGA ENLARGERS** AS LOW AS **99.50** plus tax

Acclaimed as the finest by professional and amateur photographers.

OMEGA B4 2¼ x 3¼
AUTOMEGA B3 2¼ x 3¼
OMEGA D2 4 x 5
AUTOMEGA E3 5 x 7

Please write for **Complete Price List**

SAVE 37% **Golde Nu-Manumatic 2 x 2 Slide Projector**

34.50 used

Shp. wt. 18 lbs.

- 300 Watt Lamp
- Blower Cooling
- Semi Automatic Slide Changer
- List $54.50

FREE Set of 26 A to Z Slides

SAVE 43% Latest Model Just 8 — **Voigtlander** FLASH SYNCHRONIZED **VITO II** 35mm Camera

39.50 used

List $69.50

- Coated f3.5 Color Skopar
- Built-in Self Timer
- Double Exposure Prevention

Shpg. wt. 4 lbs.

REAL VALUES IN FINE TAPE RECORDERS

MODEL	IF NEW	USED
AMPRO 731	119.50	89.50
REVERE T100	169.50	124.50
PENTRON 9T3	179.50	131.95
MASCO D-37	234.80	179.50
WEBSTER 288	149.50	117.50

NOTE: Certain special features of cameras are indicated by symbols and abbreviations.
¢ Lens is coated to reduce internal reflections; improves results in color or black & white.
* Camera equipped with Flash Shutter; requires only simple attachment for flash pictures.
RF Built-in coupled rangefinder assures quick, accurate distance setting. No guesswork.

35mm CAMERAS

	New	Used
ADOX II, f4.5 Anastigmat		14.50
ARGUS A2, f4.5, bilt-in mtr.		14.95
ARGUS A3, f4, bilt-in exp. mtr.		19.95
ARGUS FA, ¢f4.5*	35.45	
ARGUS C2, f3.5, RF		24.50
ARGUS 21, ¢f3.5*, Markfinder	59.50	39.95
BANTAM FLASH Kodak, ¢f4.5*	57.50	37.50
BANTAM Kodak, f4.5		24.95
BANTAM SPC'L Kodak, f2, RF		99.50
BOLSEY B, ¢f3.2, RF	61.50	39.50
EKTRA Kodak, ¢f1.9, RF		224.00
IKONTA 35 Zeiss, ¢f3.5*	70.00	44.50
KAROMAT II, ¢f2* Xenon, RF	179.50	119.50
KODAK 35, f5.6 Anastigmat		19.95
KODAK 35, f4.5 Anastigmat		24.50
KODAK 35, f3.5 Anastigmat		32.50
KODAK 35, ¢f3.5*, RF	86.75	59.50
MINOX II, ¢f3.5, light weight	69.50	
MINOX III, (1951) ¢f3.5	117.50	
PONY 135 Kodak, ¢f4.5*	34.75	24.50
PONY 828 Kodak, ¢f4.5*	39.95	22.50
RETINA Kodak, f3.5		32.50
RETINA II Kodak, f2.8, RF		79.50
RETINA IIb Kodak, ¢f2*, RF		114.50
SIGNET 35 Kodak, ¢f3.5 Ektar, *synchronized to 1/300, RF	95.00	
STEREO REALIST, ¢f3.5* RF	162.50	124.50
TENAX Zeiss, f3.5		39.50
TENAX II, f2 Sonnar, RF		109.00
WELTINI, f2.8 Tessar, RF		69.50
WELTI, f2.9 Anastigmat		29.50

Average Shipping Weight 5 lbs.

LEICA AND CONTAX

	New	Used
LEICA A, f3.5 Elmar		39.50
LEICA C, f3.5 Elmar		59.50
LEICA D, f3.5 Elmar, RF		79.50
LEICA G (IIIA), f2 Summar, RF		134.50
LEICA Ic, ¢f3.5 Elmar	127.70	
LEICA IIc, ¢f3.5 Elmar, RF	189.00	
LEICA IIc, ¢f2 Summitar, RF	276.50	159.50
LEICA IIIc, f2 Summitar, RF		189.50
LEICA IIIF, ¢f2 Summitar, RF*	385.00	
CONTAX I, f2.8 Tessar, RF		74.50
CONTAX III, f1.5 Sonnar, RF		198.50
CONTAX IIA, ¢f3.5 Tessar, RF*	308.00	

Average Shipping Weight 5 lbs.

CONTAX ACCESSORIES

	New	Used
35mm f2.8 Biogon wide angle		119.50
85mm f4 Triotar telephoto		69.50
85mm f2 Sonnar telephoto		159.50
Contax Universal Finder		49.50
Contameter 3-lens close-focus set with rangefinder		59.50

Average Shipping Weight 3 lbs.

LEICA ACCESSORIES

	New	Used
35mm f3.5 Elmar wide angle		59.50
35mm ¢f3.5 Summaron w. ang	123.20	89.50
50mm ¢f3.5 Elmar	84.00	34.50
90mm f4 Elmar telephoto		69.50
90mm ¢f4 Elmar tele, chrome	133.00	94.50
127mm ¢f4.5 Wollensak tele	126.00	79.50
135mm f4.5 Elmar telephoto		69.50
VIDOM Universal Leica Finder		24.50
IMARECT Finder 35mm-135mm	49.00	37.50

Average Shipping Weight 3 lbs.

TWIN LENS REFLEX

	New	Used
ANSCO REFLEX, ¢f3.5		119.50
ARGOFLEX EF, ¢f4.5*, case	66.50	44.50
CIROFLEX B, ¢f3.5 Alphax	76.98	49.50
CIROFLEX D, ¢f3.5* Alphax	89.50	69.50
CIROFLEX E, ¢f3.5* Rapax	119.70	89.50
CIROFLEX F, ¢f3.2* Rapax	158.75	109.50
Kodak DUAFLEX, f8*	21.95	14.95
Kodak REFLEX, ¢f3.5		69.50
Kodak REFLEX II, ¢f3.5*, case	155.00	109.50
ROLLEICORD, f4.5 Triotar		49.50
ROLLEICORD, f3.5 Zeiss		79.50
ROLLEICORD IIa, ¢f3.5 Xenar		94.50
ROLLEICORD IIb, ¢f3.5* Zeiss		94.50
AUTO ROLLEIFLEX, f3.5 Tessar		149.50
ROLLEIFLEX, f3.5 Tessar		89.50
Voigtl. BRILLIANT, f4.5	39.50	29.50
Voigtl. SUPERB, f3.5 Skopar		69.50
Zeiss IKOFLEX I, f3.5 Zeiss		59.50
Zeiss IKOFLEX II, f3.5 Zeiss		94.50
Zeiss IKOFLEX IIa — Latest, ¢f3.5* Tessar	164.00	119.50
Zeiss IKOFLEX III, f2.8 Tessar		149.50

Average Shipping Weight 6 lbs.

SINGLE LENS REFLEX

	New	Used
EXAKTA B (127), f3.5 Exaktar		49.50
EXAKTA B (127), f2.9		59.50
KINE EXAKTA 33, f2.8		99.50
KINE EXAKTA II, ¢f2* Biotar	179.50	
KINE EXAKTA V, ¢f3.5* Tessar	199.50	
National GRAFLEX, f3.5		44.50
PRAKTIFLEX II, ¢f2 Biotar, case	99.50	
2¼x3¼ GRAFLEX B, RB, ¢f4.5 Kodak Ektar	129.50	69.50
3¼x4¼ GRAFLEX B, RB, f4.5 Kodak Anastigmat		49.50
3¼x4¼ GRAFLEX C, RB, f4.5 Bausch & Lomb Tessar		69.50
3¼x4¼ SUPER D GRAFLEX, RB, ¢f4.5* Kodak Ektar	239.00	149.50
4x5 GRAFLEX B, RB, f4.5 B/L		74.50
4x5 SUPER D GRAFLEX, RB, ¢f5.6* Kodak Ektar	259.00	169.50

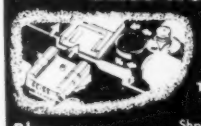
Average Shipping Weight 6 lbs.

ROLL FILM CAMERAS

	New	Used
Agfa VENTURA, 2¼x2¼, ¢f4.5*	39.50	29.50
Kodak DUO-620, f3.5		34.50
Kodak MEDALIST, f3.5, RF		99.50
Kodak MEDALIST II, ¢f3.5*, RF	312.50	179.50
Kodak SENIOR 620, f4.5		29.95
Kodak TOURIST, f6.3*	47.50	32.50
Kodak TOURIST, ¢f4.5*	71.00	49.50
Kodak VIGILANT, f6.3		24.50
Kodak VIGILANT, f4.5		29.50
POLAROID 1-Minute-Camera	89.75	64.50
Voigt BESSA 66, ¢f4.5	49.50	34.50
Voigt BESSA 66, f3.5		39.50
Voigt BESSA, 2¼x3¼, f4.5¢	49.50	29.95
Voigt BESSA, 2¼x3¼, f3.5		39.50
Voigt RANGEFINDER BESSA II, 2¼x3¼, ¢f3.5*	115.00	89.50
Zeiss IKONTA A, ½120, f3.5		47.50
Zeiss IKONTA B, 2¼x2¼, f3.5		42.50
SUPER IKONTA A, f3.5, RF		69.50
SUPER IKONTA B, ¢f2.8* Tessar, RF	232.00	159.50
SUPER IKONTA BX, f2.8, RF, built-in exposure meter		129.50
SUPER IKONTA BX, ¢f2.8* RF, built-in exposure meter	275.00	179.50

Average Shipping Weight 5 lbs.

SAVE 33% **SYNCHRONIZE YOUR LEICA with: GEISS-KONTAKT**



19.50

Total Value $29.45

Shp. wt. 4 lbs.

Plus **FREE FLASHGUN** for use with GEISS-KONTAKT on your Leica Camera

- Installed in a few seconds
- For use with any battery case with new Prontor cable
- Synchronizes to 1/500 sec.
- Use with Strobe or flash bulbs
- Fits camera accessory clip
- Unconditionally guaranteed

Model C for all 3C Leicas! Model 2 for all G & 3A Leicas

2 x 2 SLIDE PROJECTOR and BEADED SCREEN

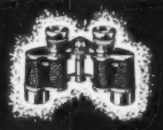
TERRIFIC VALUE! **11.89** Postpaid

Brand New

FREE set of 26 A to Z Slides

- All Metal Projector for 35mm and Bantam Slides
- 100 Watt Projection Lamp
- Double Condensers
- Crystal Beaded Easel Screen

TRY THEM BEFORE YOU BUY THEM!



Just send **4.75** deposit.

When the BINOCULARS arrive, don't pay the expressman, until you've tried them. Then — use them for 10 days and if not fully satisfied return for full refund.

The Finest All-Around Sport Glass for anywhere near the price!

THE SPERBER 8 x 30
Light Weight — Wide Field
PRISM BINOCULARS
MADE IN WETZLAR, WEST GERMANY

- Coated Optics
- Central Focus
- Fully Achromatic

MADE TO SELL FOR $79.50
PEERLESS PRICED at only $39.50 plus 20% F. E. Tax

NEW 1951 MODEL ENTIRELY REDESIGNED

Rolleicord III With Built-in Flash Synchro, and choice of Lenses.

Coated f3.5 Zeiss Triotar **130.00**
Coated f3.5 Schneider Xenar **140.00**
Including Eveready Case.

BRAND NEW Postpaid

NEW

- Automatic Film Loading
- Focusing Hood
- Eye-level Sports Finder
- Coated Finder Lens
- Full Size Magnifier
- Safety Latch for Back

PLUS Compur Rapid Shutter, speeds 1 sec. to 1/500 and the world-famous Rollei Quality.

Only 5!

Latest Flash Synchro Model

Automatic ROLLEIFLEX

189.50 (used) Shpg. wt. 6 lbs.

- f3.5 Factory Coated Lens
- Compur Rapid Synchro Shutter
- Eye level sportsfinder

PEERLESS EXCLUSIVE! AT A NEW LOW PRICE Imported All Metal

BRAND NEW 4 x 5 LLOYD PRESS-VIEW CAMERA

69.50 Body only

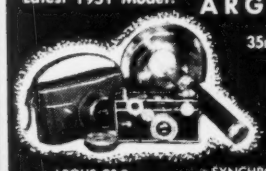
Shpg. wt. 9 lbs.

- Front and Back Swings and Tilts
- Triple Extension Bellows
- Accepts Lenses of all focal lengths and all Standard Press Camera Accessories

Latest 1951 Model!

ARGUS C3

35mm Outfit



44.50 used

Shp. wt. 7 lbs.

- ARGUS C3 Camera
- f3.5 Coated Lens
- Coupled Rangefinder
- SYNCHRO FLASHGUN
- EVEREADY CASE

SAVE $106.25 Latest 1951 Model

KINE EXAKTA V

35mm Single Lens Reflex

207.50 (used)

List $313.75

Shpg. wt. 5 lbs.

- f2 Zeiss BIOTAR T coated Lens in CHROME Mount
- Built-in Flash Synch.
- Interchangeable Finder
- Speeds 12 sec. to 1 1000th
- GENUINE LEATHER EVEREADY CASE

NEW KINE EXAKTA LENSES

4cm f4.5 Zeiss TESSAR T-coated Wide Angle, List $110.00 — **67.50**

135mm f4 Zeiss TRIOTAR T-coated Telephoto List $99.00 — **59.50**

75mm f1.5 Zeiss BIOTAR T-coated Telephoto List $395.00 — **159.50**

SAVE $26.00

BOLSEY B2

35mm Camera

47.50 (used)

- Coupled Rangefinder
- f3.2 Coated Wollensak Lens
- Built-in Flash Synch

List $73.50

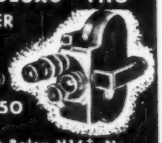
Shp. wt. 3 lbs.

LATEST MODEL BRAND NEW

BOLEX "DeLuxe" H16

with OCTAMETER and Eye-Level Focus Finder

(LIST PRICE $318.75)



Yours for only **139.50** and your present Bolex H16‡. No lenses supplied with the camera. You keep your own lenses. Other cameras taken in trade at comparably generous allowances. ‡Subject to inspection.

USED PRESS CAMERAS

2¼x3¼ BUSCH PRESS, f4.5, RF	79.50
2¼x3¼ CENTURY GRAPHIC, cf4.5*	74.50
3¼x4¼ SPEED GRAPHIC, f4.5, RF	69.50
4x5 SPEED GRAPHIC, f4.5, Kalart RF, flash synchronizer	139.50
4x5 B&J PRESS, f4.5 Kodak RF, flash tripper, gun	99.50
4x5 Anniv. SPEED GRAPHIC cf4.5 Wollensak RF, solenoid	149.50
4x5 BUSCH PRESS, f4.5, RF	89.50
4x5 CROWN GRAPHIC, cf4.7, Kalart RF, FULL SYNCHRO shtr.	169.50
4x5 PACEMAKER SPEED GRAPHIC, cf4.7* Ektar 5", RF, gun	199.50
4x5 MERIDIAN, f4.5 Kodak RF	119.50

Average Shipping Weight 12 lbs.

SLIDE PROJECTORS

	New	Used
ARGUS 2x2, 100 Watt	27.95	16.95
ARGUS 2x2, 200 Watt	34.95	21.95
B&H DUOMASTER 2x2, 750W	86.45	69.50
Golde REFLEX 2¼x2¼, 300W blower-cooled	74.98	49.95
Golde MASTER 3¼x4, 500W	71.75	47.50
KODASLIDE 2x2, 150W		32.50
KODASLIDE MERIT 2x2, 150W	24.50	
KODASLIDE TABLE VIEWER	95.00	69.50
KODASLIDE TABLE VIEWER 4X	47.50	34.95
LA BELLE AUTOMATIC 2x2, 500W, with blower	91.35	59.50
SVE AAA 2x2, 300W	77.50	49.50
VIEWLEX AP-3 2x2, 150W		19.95
VIEWLEX V-3 2x2, 150W	34.75	

Average Shipping Weight 10 lbs.

ENLARGERS

	New	Used
DeJUR Versatile I, up to 2¼x3¼, f4.5, condenser	139.50	89.50
DeJUR Versatile II, up to 3¼x3¼, f4.5, condenser	109.50	69.50
ELWOOD C-2, 8x10	283.50	198.50
ELWOOD S-2, 5x7	79.40	54.50
ELWOOD SP-25, 5x7	137.67	
FEDERAL 135, 35mm f4.5 cond.	55.90	39.50
FEDERAL 269, 2¼x3¼, f6.3	44.50	29.95
FEDERAL 279, 2¼x3¼, f6.3 cond.	52.50	37.50
LEITZ Focomat, 35mm		89.50

Average Shipping Weight 40 lbs.

EXPOSURE METERS

	New	Used
CHRONOS featherweight	24.95	16.95
DeJUR 5B	15.50	8.95
GE DW-58		14.95
GE DW-68, ASA, latest	24.50	16.95
GE PR-1 DeLuxe	32.50	19.95
LEICA Meter, clip-on super sensitive case	28.00	
WESTON II Universal	32.50	19.95
WESTON II Cine Model	32.50	19.95

Average Shipping Weight 3 lbs.

USED SOUND PROJECTORS

Ampro CENTURY 5, 750, 1000W, 1600'	195.00
BELL & HOWELL 138, Sound Silent, 1600 ft. capacity, 750, 2", f1.6	149.50
KODASCOPE FS-10, Sound Silent	189.50
NATCO, Sound Silent, 1600 ft., 750W	179.50
REVERE, Sound Silent, 1600 ft., 750W	174.50
VICTOR 40, 750W Sound Silent	169.50

Average Shipping Weight 65 lbs.

8mm MOVIE CAMERAS

	New	Used
B&H AUTO-8 MAGAZINE, cf1.9, 1½" cf3.5 foc. lenses	284.15	179.50
BOLEX H-8, 3-lens turret, ½" f1.9 lens	314.00	169.50
CINE KODAK B-20, f3.5		27.50
CINE KODAK B-60, f1.9 foc		54.50
CINE KODAK 8 Mag., cf1.9	147.50	99.50
CINE KODAK 8 Mag., cf2.7	127.50	89.50
CINE KODAK BROWNIE, cf2.7	47.50	
DeJUR CITATION, cf2.5	79.50	47.95
DeJUR CITATION, cf1.9	91.50	59.50
KEYSTONE K-8, f3.5		19.95
KEYSTONE K-36, cf2.8	59.50	39.95
KEYSTONE Magazine, cf2.5	109.50	69.95
Keystone OLYMPIC, cf1.9	94.50	59.50
Revere 55, cf2.8	69.50	39.50
Revere RANGER, cf1.9	99.50	59.50
Revere 88, f2.5	72.50	44.50
Revere 99, 3-lens turret f1.9		79.50
Revere B-61, Mag, cf2.5, latest	112.50	
Revere B-63, Magazine, 3-lens turret, cf1.9	167.50	

Average Shipping Weight 6 lbs.

8mm MOVIE PROJECTORS

	New	Used
AMPRO A8, 750 Watts		89.50
B&H FILMOMASTER, 400W		99.50
BOLEX M-8, 500W	167.25	119.50
DeJUR "1000" 750W	167.50	99.50
KEYSTONE K-108, 750W	129.50	84.50
KEYSTONE R8, 500W	84.50	49.50
KODASCOPE B-33, 500W	65.00	49.50
REVERE 85, 500W, case	114.50	74.50
REVERE DELUXE 90, 750W, case	144.50	84.50

Average Shipping Weight 30 lbs.

16mm MOVIE CAMERAS

	New	Used
B&H FILMO 70, f3.5 Cooke		49.95
B&H 70DA, 2-lens turret, f1.9		199.50
B&H FILMO 70DA, 3-lens, f1.9, 3" f3.5, 17mm f2.7		261.50
B&H AUTOMASTER, Magazine, 3-lens turret, f2.5	249.95	159.50
BOLEX H-16, latest, cf1.9	379.50	229.00
BOLEX H-16, f1.9		189.50
CINE KODAK B, f1.9		49.50
CINE KODAK MAGAZINE, f1.9		99.50
CINE KODAK ROYAL, Magazine, cf1.9	192.50	
KEYSTONE A7, f1.9 (7 speed)		64.50
KEYSTONE A12, turret, cf2.5	116.50	69.50
KEYSTONE A12, turret, cf1.9	148.00	89.50
KEYSTONE K-50, Mag, cf1.9	161.00	99.50
REVERE MAG., cf2.5	157.50	94.50

Average Shipping Weight 12 lbs.

16mm PROJECTORS

	New	Used
AMPRO, 750 Watts		99.50
B&H FILMO 57, 400W		57.50
B&H SHOWMASTER, 2000 ft	285.95	189.50
BOLEX G, 8 & 16mm, 750W	331.00	199.50
KEYSTONE A-72, 300W		47.50
KEYSTONE A-82, 750W	112.50	69.50
KEYSTONE K-160, 750W	129.50	79.50
REVERE 48, 750W	167.50	99.50

Average Shipping Weight 40 lbs.

All items offered subject to prior Sale! Add estimated shipping costs; we'll refund every penny not used. If you prefer C.O.D. please send 10% deposit with your order.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE

SAVE $62.50

FLASH SYNCHRONIZED Zeiss IKON

CONTESSA 35

List $195.00

Shpg. wt. 5 lbs.

129.50 (used)

- f2.8 Zeiss TESSAR T-coated Lens
- Coupled Rangefinder
- Built-in Exposure Meter

SAVE $58.50! LATEST MODEL

FLASH SYNCHRONIZED Zeiss Ikon 2¼ x 3¼

SUPER IKONTA C

List $186.00

Shpg. wt. 7 lbs.

127.50 (used)

- f3.5 Zeiss TESSAR T-coated Lens
- Coupled Rangefinder
- Albada Finder

SAVE $31.95

VIEWLEX V33

2 x 2 Slide Projector

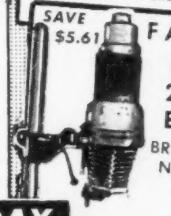
BRAND NEW

Shp. wt. 18 lbs. only **49.95**

Guaranteed for Life!

Plus FREE 40x40 Crystal Beaded TRIPOD SCREEN, List $15.00 and Set of 26 A to Z Alphabet Slides, List $6.95

SAVE $5.61



FAMOUS MAKE 2¼ x 3¼ Enlarger

BRAND NEW **21.95**

Value $27.56

Shp. wt. 28 lbs.

PEERLESS CAMERA STORES

138 East 44th Street · New York 17, N. Y. · MU 7-1000

MAIL THIS TODAY

PEERLESS CAMERA STORES

Dept. P6, 138 East 44th St., New York 17, N. Y.

Gentlemen:

☐ Please send me your FREE new SUMMER CAMERA BOOK listing and illustrating bargains from your stock of over 100,000 photo items.

☐ I want to trade my

☐ I want to buy

I offer $ plus my equipment.

NAME

ADDRESS

CITY STATE

BROOKS
SAN FRANCISCO

The West's Largest Selection of Cameras and

FINE LENSES

• BUY • SELL • EXCHANGE

PRESS CAMERA DEPT.

6.5 cm f/6.8 W.A. SCHNEIDER Angulon in Compur Rapid synchro for 2¼x3¼ 54.25
9 cm ditto for 4x5 ..... 58.15
135mm Xenar f/4.7 ctd. Fl. Compur 52.75

	Barrel	Compur
*240mm Tele Xenar f/5.5	82.43	107.25
*300mm Tele Xenar f/5.5	112.53	149.22
*360mm Tele Xenar f/5.5	138.78	183.55

*Tele Xenar also available for Kine Exacta, Exacta B, Korelle, Primaflex, Praktiflex

WEST COAST HEADQUARTERS FOR

LINHOF SUPER TECHNIKA

With Multi-focus Rangefinder. This versatile camera has all the advantages of Press, View and Candid cameras for the professional and amateur.

4x5 Super Technika with Multi-focus RF, no lens 299.75
with 150mm Xenar f4.5 ctd., Compur Synch sh 376.90
With above and 90mm Angulon W.A. 437.75
with 24cm Tele Xenar 547.75
Other lenses available — coupled by our technician

KINE EXACTA Cameras

	New	Like New
Exakta V, f/3.5 Zeiss T-ctd.	199.00	
Exakta V, f/2. Xenon, T-ctd	227.50	195.00
Exakta V, f/2. Biotar	313.75	239.50
Pentaprism	68.50	
38mm f/5.7, ctd	49.50	
35mm f/2.5 Retrofocus W.A. ctd	99.00	
75mm f/1.5 Biotar	199.50	
135mm f/4. Triotar	69.50	
360mm Telexenar	164.15	

EXACTA V Body Only with your present Exakta II, subject to our inspection 69.50

KINE EXACTA KIT

Adapters, 3 tubes, Auxiliary lens 21.70

Made by Shull

Write for complete line of Lenses & Accessories

Leica

	New	Like New
Leica IIIF w/built-in flash synch., body only with your present IIIC body — 99.50 subject to inspection		
Leica IIIF, f/2. Summitar	385.00	
Leica IIIF, f/1.5 Summarit	470.00	
Leica IIIC, f/2. Summitar	350.00	229.00
35mm Summaron f/3.5 ctd.	123.20	95.50
85mm Summarex f/1.5	472.50	395.00
90mm Elmar f/4., chrome	133.00	99.50
135mm Hektor, f/4.5, ctd.	175.00	119.50
200mm Telyt, f/4.5	392.00	
400mm Telyt, f/5	682.00	
Leica Meter	28.00	
Leica IIIF Flashgun	28.00	
Leica Turret IIIC, Installed	89.50	

Complete Line of Leica Filters Available—Including Type A Kodachrome Sky Filter

OMEGA D-2. Negatives 4"x5" to 35mm. Uses lenses 6½" to 2" and matching condensers or Omegalite head for perfect evenness of illumination.

With Colorhead ..... 183.50 (Plus 30.58 tax)
Without Colorhead ..... 168.50 (Plus 28.08 tax)
With Omegalite Head ..... 159.42 (Plus 26.57 tax)

ROLLEI DEPT.

1951 Rolleicord III, f/3.5 Triotar, case 130.00
1951 Rolleiflex, f/3.5 Xenar, case 235.00
1951 Rolleiflex, f/3.5 Tessar, case 275.00
1951 Rolleiflex, f/2.8 Tessar, case 325.00
4x Magnar Zeiss Tele lens, like new 139.00

TRADE YOUR PRESENT ROLLEI FOR A SYNCHRO MODEL

Write for Complete Availability List — specify Camera

SPEED-O-COPY KITS

No. 102 for Contax — all models 57.50
No. 101 for Leica 44.50
No. 140 for Argus C-2 and C-3 ..... 44.50
No. 119 Photo Optical Bench Assy 67.50

BROOKS Kearny at Maiden Lane San Francisco 8, California

Let's Talk PHOTOGRAPHY

By BRUCE DOWNES

IS MECHANICS the curse of photography? Child of a technological age, the camera is a mechanical invention, the first instrument of modern times to have resulted in a new art. But is it art? The controversy aroused by this foolish question has been going on for decades, but an eighth art has not been officially added to the classic seven. Why?

That is a pertinent question and one which I posed in just these words in POPULAR PHOTOGRAPHY some years ago. Judging by the widespread response, the subject was of great importance at the time. Little has occurred in the intervening years to alter the critical situation referred to. Now in 1951 I repeat what I wrote then:

Why has not an eighth lively art been officially added to the classic seven?

For one thing, photography is still too conscious of itself as a technical process. Discussion is endless concerning the instrument. The hypo pundits—and Roget calls them wranglers—pour forth millions of words annually about optics, chemistry, and all the minor rigamarole of technical procedure. This pontifical palaver doubtless girdles the globe like radio impulses. Of pictures the MQ maharajahs write or utter little or nothing beyond the way in which they were taken, the exposure, *f*-stop, film and developing process.

It is, you see, almost always the machine—not the marvelous things the machine can be made to do by the artists. Aside from an occasional—and frequently specious—reference to composition it is extremely difficult to find anything in photographic literature even suggestive of sound criticism without which—and this is the point—no art can flourish.

Great art, said Walt Whitman, demands great critics. True criticism is the salt of æsthetics. In photography, however, there are not only no great critics, but even moderately competent critics are as rare as the doodle-bird. There are plenty of carpers and darkroom lawyers, technicians, mechanical and chemical experts passing in the guise of critics. But these are not critics in the civilized sense of that word. Their stuff is mere shop talk, some of it of textbook calibre, designed for the edification of photographers and, as they say at the horse tracks, for the improvement of the breed. O.K., it has improved the breed. The graph of print quality over the past ten years has shown a sharp rise. But it isn't criticism, the sort of criticism that has accompanied, enlivened and enriched the fine arts from the beginning of cultural history.

True criticism addresses the public, acts as liaison officer, interprets, stimulates, challenges, arouses, awakens, blazes trails, and opens the somnolent people's eyes to the wonders that lie hidden in works of art. But so far in photography the alleged critics have been unable to see the pictures for the trees—the trees of Birnam Wood that moved like ghosts to Dunsinane. The trees are emulsions and developers and lenses and shutters and a handful of half-digested dynamic symmetry. The picture, in a word, is a mere by-product of this strange orchestration.

Such critics belong in the schoolroom and the laboratory. They may be masters of the tools of art, but of art itself, its magic and beauty, its profound eloquence, the deep and wondrous things it is capable of whispering, or singing or saying, these gentlemen of the juries and photographic pulpits appear to know almost nothing.

True criticism is, I say, a *rara avis* so far as photography is concerned. With one or two exceptions, the camera columns in the nation's newspapers, where criticism should flourish like the green bay tree, are spawning grounds for technical chit-chat, gossip, and sporadic backbiting. The camera columnists have been too feeble to throw off the shackles of mechanics with the result that 90 per cent of their output is concerned with the abracadabra of technical procedure. The big news is: How was the picture taken? What aperture, what speed, what lens, what camera?

Do civilized people care what canvas, what brush or what pigment Van Gogh or Degas used? Do the neighboring art critics say in reviewing a Picasso show that the artist used Winsor Newton brushes or Schmincke colors? Of Matisse's design do they observe that the artist mixed pigment with one part linseed oil and two parts turpentine? Indeed they do not. Critics are concerned with *what* the artist has created, not *how* he created it. Too much of photographic writing is just technical double-talk.

We have many salons at which pictures are hung, judged by the technical experts, much as horses at auction are judged, looked at by other photographers and a few intrepid laymen, given stickers of merit and for the most part forgotten. The criticism to which these exhibitions are subjected amounts merely to a measure of grumbling about judges' senility and incompetence, some caustic generalities anent the feebleness of pictorialists.

Denunciation is not necessarily true criticism. The blue smoke of a documentarian, for instance, sounding off in the presence of pictorialists, is usually mere spontaneous combustion ignited in a vacuum. Likewise a pictorialist criticizing documentarianism is a case of the blind

(*Continued on page* 124)

for the fortunate few...

argus'

finest achievement

the brilliant new argus C-4

Now Argus Cameras, Inc. proudly presents its most distinguished camera—the brilliant new Argus C-4.

Not until countless photographic experts had been consulted ...not until exhaustive tests and experiments had been performed were Argus engineers completely satisfied that they had created one of the finest of 35mm cameras.

The new Argus C-4 was made expressly for those who know and appreciate the fine points of photography. It was designed to deliver superior pictures with a combination of features no other 35mm camera has. It is now available in limited quantity. We urge you to see it—and we hope you will be fortunate enough to own *the brilliant new Argus C-4.*

Why the NEW Argus C-4 is so worthy of your inspection

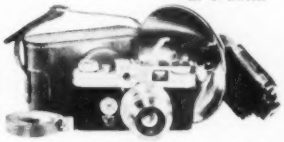
1. Combined View-Rangefinder. Through a *single* window, you focus and compose simultaneously. Where other 35mm cameras fail, C-4 captures fleeting moments surely. You get results like the Argus C-4 picture above.

2. Cintar Color-Corrected f:2.8 Lens. 60% faster than the f:3.5, this new Argus C-4 lens gives you, even in dim light, sharp details, extraordinary depth of field as in the picture above.

3. Behind-The-Lens Shutter. This unique shutter construction gives the precise close tolerance so important in providing accurate shutter speeds. Its range of speeds covers subjects of every description. The picture above was taken at 1/50th.

4. Built-In Flash Synchronization. The new Argus C-4 takes all flash lamps at all shutter speeds. Its flash unit mounts conveniently on top of the camera.

5. Double Exposure Prevention. Combined film-shutter wind prevents double exposure. Special exposure counter shows number of pictures left on film.



argus
CAMERAS, INC. Ann Arbor, Mich.

ARGUS C-4—$99.50 (incl. Fed. tax) Case, $7.50; Flash Unit, $10.00.
Prices subject to change without notice.

ARGUS C-4—now available in limited supply at leading camera shops

Complete freedom for Picture-taking...

with AUTOMATIC

Rolleiflex

More than any other camera, automatic Rolleiflex leaves you free to concentrate on your picture taking. There are no awkward, disrupting adjustments such as shutter cocking, film wind, lens setting, *in the usual sense.* All necessary controls are available, of course; but they are so designed into the camera as to make "getting-set" virtually automatic and instinctive. Thus you have more time to concentrate on your subject, or to capture those fast action shots. Which explains why Rollei leads by far among professional, news magazine, and top-flight amateur photographers. **More than any other camera,** Rollei's basic design enables you to get better pictures, more pictures, under the widest range of photographic conditions. Your dealer will gladly demonstrate.

ROLLEI OWNERS

Duto-Rollei soft focus Lenses are now available for your Rollei. Produce striking, true soft-focus picture effects. Order through your dealer.

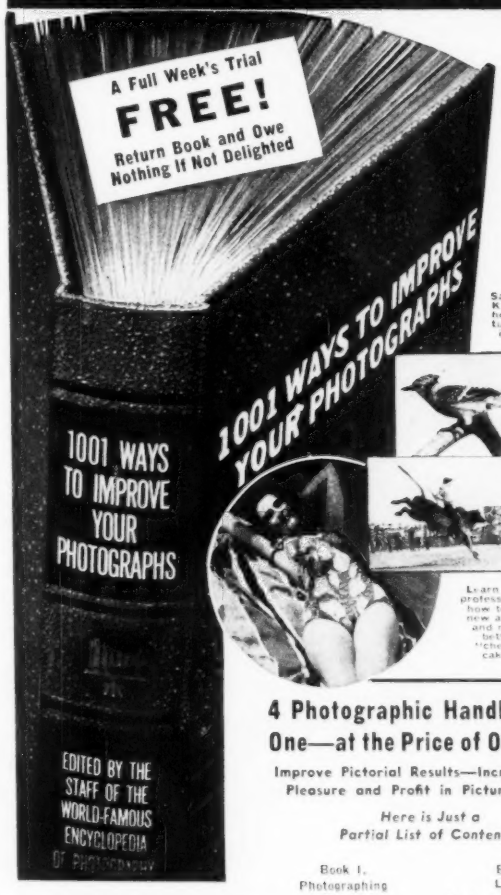
Burleigh Brooks Company

10 West 46th Street, New York 19, N. Y.

Western States, Alaska and Hawaii: PONDER & BEST, INC.

1230 So. Grand Ave., Los Angeles 15, Cal.

In Nation-Wide Survey, Photographers in EVERY State in the Union Pleaded, URGED, DEMANDED, We Publish these 4-Books-in-1 "1001 WAYS TO IMPROVE YOUR PHOTOGRAPHS"



Sabra and Heathcote Kimball show you how to get bird pictures such as these in your back yard.

How to catch fast-action shots like this one!

Learn from professionals how to use new angles and make better "cheesecake"

Over 1600 Ideas of Over 50 Experts in These 4 Broad Fields of "Photographing People—The Dark Room—Lighting—Sports & Action Photography"

"1001 WAYS TO IMPROVE YOUR PHOTOGRAPHS" is unique! We asked 150,000 amateurs and professionals in every state what kind of help and guidance they wanted. We tabulated all their needs, desires, and demands and, for the first time in history, had the country's foremost experts custom-write this amazing compendium of over 1600 how-to-do-it ideas specifically to fill those needs and demands.

Think of having at your instant command in "1001 WAYS TO IMPROVE YOUR PHOTOGRAPHS" the help and advice of such world-famous authorities as Nickolas Muray, Robert Nesmith, Victor Keppler, Ed Thorgersen, Barbara Morgan, Charles Phelps Cushing, Ned Scott, Earl Thiesen, Ansel Adams, Samuel Grierson, Helen Post and scores of other celebrities!

Over 125 Photographers Contributed!

Here are *4 wonderful books in one* at the price of ONLY ONE to give you working guides that you can apply at once with pleasure and profit. The emphasis is on straightforward instruction that is both a guide for technic and an inspiration for ideas.

Graphic pictures and how-to-do-it drawings visualize every step for you so that you virtually get quick-reference instruction in picture form, supplemented by practical applications and specialized uses in still and movie photography.

Get Double Value from Your Present Equipment—Increase Your Income

Are you a commercial photographer? Newsreel man, laboratory technician, operator or progressive amateur? Every page and plate, every diagram and table, will interest you and give you some "new slant."

You'll be thrilled and inspired by all the prize-winning prints. You'll learn from the detailed, illustrated instructions how more than 50 world-famous photographic authorities handle Lighting, Development, Candid Shots, Control Methods, Color, Poses, Movies, Children, Sports, Animals in Action. Scores of other graphic technics are made crystal-clear by our unique system of self-instruction lecture lessons. In even one short week you will gain from this instruction a vast fund of intensely practical ideas, shortcuts, formulas, methods, tricks, devices.

4 Photographic Handbooks in One—at the Price of Only One!

Improve Pictorial Results—Increase Your Pleasure and Profit in Picture-Making!

Here is Just a Partial List of Contents:

Book 1. Photographing People

Portraiture; informal pictures; people at work; celebrities; home movies of the family; photographing people in color; people in spot news; self-portraits; details of people—hands, feet, eyes, etc., covered by experts like *Robert Disraeli, Stanley Hicks, Samuel Grierson, Robert Nesmith, Roy Lee Jackson* and many others.

Book 2. The Dark Room

Arrangement; Water Bath Development; Tanning; Texture Screens; Advanced Darkroom Technics; Negative Density and Tone; Surfacing and Mounting Prints; Variography; Toning by Straight Developing, etc., by *Newton Barrett, Morris Germain, Ira Current, Ansel Adams, Don Nibblink* and many more.

Book 3. Lighting

Lighting for Color; Lighting for Amateur Movies; Special Lighting Effects; Outdoor Lighting; Natural Versus Artificial Light; Fundamental Lighting Technic; Flash and Speedlight Photography; Direct Paper Negative Technic; Bird Photography, etc., by *Victor Keppler, Russel C. Holslag, Fred Archer, Ansel Adams* and other experts.

Book 4. Sports & Action Photography

Analyzing Sports & Action with the Movie Camera; Making Great Action Pictures; Children in Action; Hiking with the Camera; Rodeo Photography; Machinery in Action; Ultra Speed Photography; Action Under the Microscope; Color in Action; Animals in Action, etc., by *Phil Brain, Ed Thorgersen, Helen Post, Hulbert Burroughs* and many others.

(This Is Only a Small Suggestion of the Great Wealth of Information in this Book)

Over 250,000 Words Over 1,000 Pictures

Over 400 large 7" x 10" Pages of Finest Coated Paper—Averaging More Than 4 Better-Photo Ideas to the Page—Superbly Printed, Profusely Illustrated with Fine-Screen Halftones, How-to-Do-It Drawings, Rich Full-Tone Gravures and Gorgeous Full-Color Pages! Lifetime De Luxe Morocco-Grained Buckram Binding, Ornamented with REAL 23-KARAT GOLD!

Enjoy It a Whole Week FREE!

Send NOW for your copy of these *4 handbooks in one*. Thousands of eager camera enthusiasts everywhere want "1001 WAYS TO IMPROVE YOUR PHOTOGRAPHS." Edition after edition has been sold out. Remember—not for many a year has such quality paper been available for a book—paper so necessary to bring out the full delicate tones and detail of hundreds of pictures. Without obligation—without spending a penny—mail the FREE Trial coupon TODAY. Pay only $4.75 on easy terms of $1.00 a month if you wish—if you decide to keep the volume after examination.

© National Educational Alliance, Inc., 37 West 47th Street, New York 19, N. Y.

Mail This FREE-Trial Coupon Today!

National Educational Alliance, Inc.
37 West 47th St., New York 19, N. Y.

Without obligation, rush to me immediately, for FREE examination, a copy of the 4-books-in-1 "1001 WAYS TO IMPROVE YOUR PHOTOGRAPHS," bound as one large volume in De Luxe Buckram Library Edition ornamented in 23-Karat GOLD!. At the end of seven days, I will either return it promptly and owe you nothing or keep it and send you only $1 a month until total price of only $4.75 plus a few cents postage is paid.

SAVE CHARGES ON 3 LB. SHIPMENT. Mail only $4.75 with this coupon and we will stand all shipping charges. Same return privilege; refund guaranteed.

Name 136
Please Print

Address 716

City ..... Zone No. ..... State .....

MAKE PROFESSIONAL ENLARGEMENTS

Right In Your Own Kitchen

Cramped living won't crowd real enlarging fun out of your photographic hobby—if you own a **Federal Store-Away** Enlarger. Whether you have to do your dark room work in a kitchen or bathroom it takes only 39 seconds to set up this precision-built beauty . . . and you're in business! And in just as few seconds you can store it away in its compact carrying case—a case that stores anywhere you can park an overnight bag.

Examine the **Federal Store-Away** at your favorite Photo Dealer. See how quickly and easily it sets up for home photography. Feel its sturdy construction and smooth operation. Check its many quality features against higher priced enlargers. **Get a Federal Store-Away** Now!

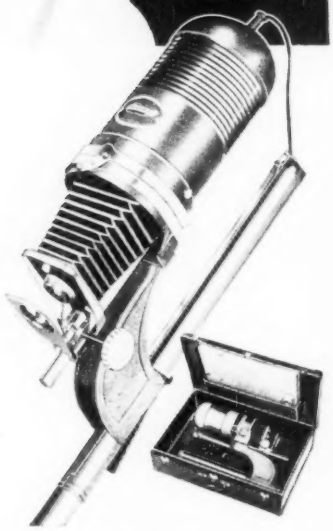
Illustrated: **Federal Store-Away** Senior Model 311 for negatives from Miniature to 2 ¼ x 3 ¼. Moderately priced, complete with Octar F4.5 Anastigmat Lens and single condenser system, tax included. Carrying case extra.

FEDERAL

ENLARGERS

FREE

Booklet "How to buy an Enlarger." Sent on request.



Federal is America's Greatest Enlarger Value

FEDERAL®

FEDERAL MANUFACTURING & ENGINEERING CORPORATION

Photographic and Electronic Instruments

213 STEUBEN STREET **BROOKLYN 5, NEW YORK**

L-16

More and More DEAL with PENN
...for better "BUYS" and better SERVICE!

The New
REGULA II
35mm Camera

Built-in Flash Synchronization Coated f3.5 Lens

One-Year Guarantee $50.00 Value — Penn-Priced $32.50

The Regula is a proud example of fine German craftsmanship. It embodies design, styling, construction, appearance and features found only in cameras commanding several times the price.

- Synchro Prontor-S Shutter
- Speeds: 1 to 1/300 sec. and B
- Body Release and Double Exposure Prevention
- Delayed Action
- Brilliant Eye-level Optical Finder
- Uses standard 35mm film, B & W and color

Leather Eveready Case $5.50
Heiland Synchro Mite Flash Unit $9.95

Introducing the New SIGMAR

TELEPHOTO LENS For 8mm Cameras

Another fine example of craftsmanship from occupied Japan's famed optical industry.

$35.00 Value — $16.95

- Coated f3.2
- 3x Magnification (1½-inch Focus)
- Chrome Focusing Mount
- Fits All 8mm Cameras with Standard "D" Threads

Special 20-Day Trial

The New Wirgin EDINEX
35mm Camera

With Built-in Flash Synchronization Coated Xenon f2 Compur Rapid

Penn-Special $57.50
(Eveready Case, $5.50)
1 Year Guarantee!

The EDINEX is an advanced improvement over the earlier Adox II. It is an outstanding example of German craftsmanship. Feature for feature, it is equal to anything at double the price.

- Speeds 1 to 1/500th sec.
- Automatic Lock Film Transport
- Uses Standard 35mm Black-and-White or Color Film

Trade Your LEICA IIIc for a Brand New
1951 Model LEICA IIIf

Here's The "Deal"
With Synchro Flash Shutter—One-Year Guarantee

If your Leica IIIc shows no appreciable signs of wear, and is in perfect operating condition, PENN will accept it, less lens, in exchange for a Brand New LEICA IIIf, less lens, at a difference in cost to you of

Only $99.50

LIBERAL ALLOWANCE will be made on other equipment offered in Trade for these Factory-Registered, Brand New Items:

LEICA IIIf, with ctd. Summitar f2 Lens	$385.00
LEICA IIIf, ctd. Elmar f3.5 Lens	280.00
LEICA IIIf, with ctd. Summarit f1.5 Lens	472.50
LEICA Flash Unit for Model IIIf	28.00
LEICA Exposure Meter	28.00
SUMMARIT 50mm coated f1.5 Lens	280.00
SUMMAREX 85mm coated f1.5 Lens	472.50
IMARECT Universal Finder	49.00

"TOP-FLIGHT" GADGET BAGS SAVE 40%

(Dimensions do not include outer pocket)

Model L-5. 8x10x3 inches . . . for most 35mm, reflex, folding and other still cameras as well as 8mm movie cameras and accessories. Value $19.14	$11.76
Model L-2. 12x10½x3½ inches . . . for 2¼x3¼ Graphics and accessories, or equivalent. Value $28.50	$18.95
Model L-10. 14x10½x5 inches . . . Jumbo press bag, for all size Graphics and accessories, or the equivalent. Has removable filter and meter pockets as well as tripod straps under the bag. Value $48.80	$29.04

TEXHYDE BAGS:

Model P-5. Same as Model L-5	$7.50
Model P-2. Same as Model L-2	8.95
Model P-10. Same as Model L-10	10.50

Save $65.00—1 Year Guarantee!
Brand New Appearance!
Brand New Performance!

ZEISS CONTESSA
35mm Camera
Built-in Exposure Meter
Built-in Flash Synchronization

List $195.00
Penn-Priced $119.50 Used

- "T" Coated Tessar f2.8 Lens
- Synchro Compur Rapid Shutter
- Speeds: 1 to 1/500th sec.
- Coupled Rangefinder

New Leather Eveready Case, $8.50

Save $73.50 — One-Year Guarantee
Brand New Appearance!
Brand New Performance!

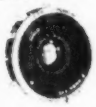
ZEISS SUPER IKONTA "A" SPECIAL
Half-120 Roll Film Camera
Built-in Flash Synchronization

List $168.00 Penn-Priced $94.50 Used

- "T" Coated Zeiss Tessar f3.5 Lens
- Synchro Compur Rapid
- Speeds: 1 to 1/500th sec.
- Coupled Rangefinder

New Leather Eveready Case, $8.50

Brand New
SCHNEIDER Coated LENSES



WIDE ANGLE
ANGULON 90mm f6.8
Synchro Compur Rapid Shutter $54.00

Telephoto TELE-XENARS f5.5 in Shutters

For Negatives up to 2¼x3¼
18cm in Synchro Compur Rapid $64.50
For Negatives up to 4x5
24cm in Synchro Compur $99.50
27cm in Synchro Compur 129.50
30cm in Compur 139.50
36cm in Compound 164.50

Telephoto TELE-XENARS in Focusing Mounts for ALL KINE-EXAKTA Cameras

18cm f5.5	$87.50
24cm f4.5	139.50
30cm f5.5	129.50
36cm f5.5	149.50

Brand New
DALITE CRYSTAL BEADED PORTABLE TRIPOD SCREENS

Size	Type	Special
30 x 40	"Comet"	$10.95
40 x 40	"Comet"	$12.75
37 x 50	"Top-Flight"	$14.95

Top Flight Genuine Leather
PHOTO ALBUM

Regularly $7.50
Special $2.95

- 24 karat gold tooled
- 35 leaves (70 pages), rounded corners
- Solid backbone for shelf display
- Attractive, sturdy, slip-on cover to match
- Overall size: 13½ x 11 inches
- Saddle tan, blue or maroon (specify 1st and 2nd choice)

Extra Album Leaves . . . Per Dozen 49c

PENN CAMERA, Dept. P-651, 126 W. 32nd St., New York 1, N. Y.
Please send me the following

NAME
ADDRESS
CITY ZONE STATE

Check ☐ Money-order ☐ C.O.D. 10% Deposit Enclosed ☐ — SEND FREE BULLETINS ☐

NOTE: All prices include Federal Excise Tax. Please add estimated shipping charges.

15 DAY FREE TRIAL

Penn Camera

126 WEST 32nd STREET, NEW YORK 1, N. Y. • LOngacre 4-2230

FINAL EDITION

Herald-News

FINAL EDITION

G. I. BENEFITS END TODAY

July 25, 1951. WASHINGTON, D. C.: The Veteran's Administration announced today that all G. I. educational benefits expire tonight! G. I.'s of World War II must enroll TODAY in an accredited school. In addition to tuition and all materials, qualified G. I.'s receive up to $120 per month subsistance while attending classes.

- Full Time, experienced faculty under the capable direction of renowned Morris Germain, A.R.P.S., outstanding photographer for over 45 years, nationally famous teacher for nearly 30 years!
- Outstanding Curriculum*.
- Modern facilities and complete equipment available so that student ownership of equipment is unnecessary!
- FREE job placement service.
- Co-educational.
- Day, evening and Saturday classes available for G.I.'s and civilians.
- Housing accommodations secured.

ALL COURSES INCLUDING:

Portrait——Commercial
Air Brush—Retouching
Camera Repair & Mechanics
Complete Natural Color (Including Carbro & Dye Transfer)
Oil Coloring—Flexichrome
Legal & Police Photography

Write Dept. L TODAY for complete catalog and *FREE* booklet "Helpful Hints On Lighting"

The Armed Forces have requested us to make available *our* experience and curriculum for setting up *their* photo courses!

The School of Personalized Instruction

GERMAIN

SCHOOL OF PHOTOGRAPHY

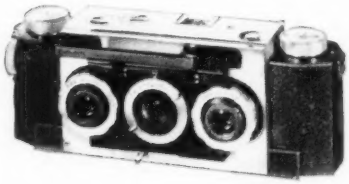
225 BROADWAY NEW YORK CITY 7, N. Y. WORTH 4-4550

Only the REALIST

offers you the world's most complete stereo-photographic system

The best stereo photography pre-eminently demands a closely integrated method of taking the pictures, mounting the slides, and viewing or projecting for best observation. Only the Stereo-Realist can give you this completely matched engineered equipment.

THE CAMERA



THE REALIST is more than a stereo camera — it's a 100% American designed, American made, precision optical instrument . . . simple to use and ruggedly constructed. It's the *keystone* of the *world's only complete system of stereo*-photography. Upon unique REALIST design features has been based the closely integrated methods for mounting its pictures, viewing and projecting them . . . exploiting their brilliance of color, and sharpness of depth and detail to a maximum of perfection.

REALIST lenses are Cooke-type, anastigmat, color-corrected, coated, and have a 35mm focal length for extreme depth of focus. Each pair of REALIST lenses are microscopically matched for flange focus and equivalent focal length. Focusing is internal — on the film plane, allowing lenses to be perfectly aligned and locked in place on the solid lens board.

Shutters are behind the lens, gear-retarded, ring set, and electronically timed, synchronized and tested for extreme accuracy. Synchronized flash arrangement is built-in.

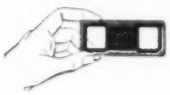
The viewfinder is direct vision type . . . image is erect and unreversed . . . sharp, clean and brilliant. Because objective lens is located midway between camera lenses, *no correction for parallax is necessary.*

The REALIST's exceptionally wide-base, split-image, military type, range finder gives you finer, more accurate focusing — completely internal and controlled from a convenient graduated knob. Range: 3 ft. to infinity.

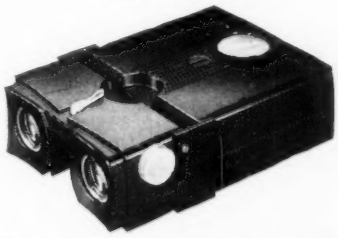
For maximum economy, the REALIST uses conventional 35mm color film . . . available everywhere. It gives you 16 slides per 20 exp. roll — 29 slides per 36 exp. roll.

MOUNTING

REALIST slide mounting is available through factory service — or may be done at home. In either case, the system takes into account the need for extreme accuracy of transparency spacing for best stereo viewing—using either the REALIST Viewer or REALIST projector. With the new permanent type plastic and glass mounts, you get a fast, simple, easy-to-do-yourself method. By using the three new, different mask arrangements, you get the best possible spacing of transparencies — for close-ups (objects 2½ to 4 ft.) medium distance (objects 3 to 15 ft.) and normal distance (objects 5 ft. *to and including* infinity). This new masking system is based on known stereo-photo principles and is technically correct for the most advantageous and comfortable viewing in viewer or projector with minimum adjustment of either.



VIEWING



Like the camera and slide-mounting method, the REALIST Viewer is carefully engineered according to known stereo principles — to provide for maximum exploitation of stereo depth, detail and color. It also is an exclusive American development and an important part of the REALIST complete system of stereo. It is a precision optical instrument, using carefully designed achromatic lenses. It is so simple a child can operate it and husky enough to withstand all normal handling abuse. Through the REALIST Viewer the stereo fan gets his most intimate enjoyment of stereo-photography.

PROJECTION

The REALIST projector is one of American photo-optical engineering's greatest achievements. One of the most difficult problems in the application of stereo principles is projection. The REALIST projector takes ultimate advantage of these principles and closely integrates itself within the REALIST complete stereo system.

* * *

If you are contemplating stereo-photography, *we urge you to compare the* REALIST *camera and its completely integrated system with any other — American or European.* You'll find there's no finer quality, no broader range, no greater economy of operation offered *anywhere!* REALIST Cameras, Viewers, Projectors and accessories are an exclusive product of DAVID WHITE Co., 363 W. Court St., Milwaukee 12, Wisconsin. See your nearest dealer for complete information or write us direct.

STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

(Advertisement)

WISE BIRDS BUY FROM FREESTYLE

4x5 Day. Kodachrome-FREE KODAK Processing.-6 sheet box $3.59 3 boxes $10.00
4x5 Eastman Kodak Super XX Film Pack $1.49 ea. . .4 for $5.50. .8 for $10.50
4x5 Eastman Kodak Super XX Cut Film Box of 24 sheets, $1.65. 4 boxes $5.95
3 1/4 x 4 1/4 Kodak Commercial Ortho Box of 24 sheets, $1.19 4 boxes $4.00
(Shipping weights . 1 box-1 lb. 4 boxes-3 lbs.)

35mmx36 exp. ORIGINAL Kodak Loaded Plus X cart. NOT RELOADS—12 for $3.29 36 for $9.00
(Shipping weight 2 lbs. per doz.)

A REAL OFFER for 35mm color enthusiasts
35MM DAYLITE ANSCO COLOR
20 exposure metal cartridges reloaded with REGULAR Ansco Safety Color Film . . not nitrate . . not movie ends. (Shp. wgt. 8 ozs.) 5 cartridges for $4.75

The Biggest 16mm Magazine value ever offered!

BRAND NEW 16mm x 50' SUPER X MAGAZINES, LOADED BY EASTMAN KODAK
Price including processing by Expert Hollywood technicians
FAST, FREE RETURN SERVICE
New Low Price! $2.39 ea. 2 for $4.50
(Shp. wgt.—1 lb. ea.)

16mmx50' Super X, Blue Base, Magazine Reloads (Shp. wgt.—2 lbs. per doz.) 12 for $6.50

ORIGINAL EASTMAN PACKED CAN of 30 ROLLS, 16mm x 50'. Magazine Reloads (Shp. wgt.—6 lbs.) $10.00

Empty Magazines 69c each . . 12 for $7.50. With any ★ purchase of 16mm film—12 empty mag. $6.00
(Shp. wgts.—1 lb. ea. 12-7 lbs.)

16mm x 100' Super XX on core. Develop to neg. or reversal, $1.50 ea., 4 for $5.00 (100' camera spools 29c ea.). On spools ready for camera $1.95 ea., 4 for $6.75. (Processing not incl.)
(Shipping weights—1 lb. ea. 4-3 lbs.)

!! SENSATIONAL VALUE !!

Kodak Enlarging Paper 8x10 SW SemiMatte. ORIGINAL FACTORY PACK, Guaranteed. Pkg. 24 sheets 69c
(Shp. wgt., 1 lb. per pkg.) 3 pkgs. $1.75—6 pkgs. $3.00
Kodabromide 11 x14 , F2-3, SW Glossy Enlarging Paper 1/2 gross pkg. $4.95 3 pkgs. $14.50
(Shp. wgt.—6 lbs. per 1/2 gross)
Kodak Enlarging Paper 7 x8 5/8 SW Glossy, Cont. 1
(Shp. wgt. 1 gr.—4 lbs., 4 gr.—15 lbs.) $1.95 gr., 4 gr.—$7.49
AZO ANSCO, HALOID 4x5 SW Glossy Contact Paper ORIG. FACTORY PACK. Guar. (Shp. wgt.—1 lb. per gross)
F 1 and 4 $ .98 gross 6 gross $4.95
F 2 and 3 $1.10 gross 6 gross $5.49

! ! ! ATTENTION DOCTORS ! ! !
DuPont Hi-Speed X-Ray Film, 10 x12 , Type 508
1 pkg. of 72 sheets—$9.50 3 pkgs. $24.50
(Shp. wgts.—1 pkg. 9 lbs.)

FRESH ANSCO COLOR FILM, Safety Base, Daylight, Type 235 or Tungsten, Type 234. Equal to factory-loaded Ansco cartridges.
27 1/2' . .$7.98 55' . .$15.50 100' . .$27.50
FRESH 35mm FILM
E.K. PLUS X-100' . .$2.50 DuPONT 2-100' . .$1.95
(Shipping weight 27 1/2'— 8 ozs. 55' or 100'— 1 lb.)

35mm x 100 Plus X, Super XX—$1.45 ea. 3—$4.00
35mmx100 Supreme. . . . . $1.29 ea. 3 for $3.50
35mmx400 Ansco Finopan $3.50 ea. 3 for $10.00
(Shipping weight—1 lb. per 100 ft.)
35mmx36 exp. Frame numbered - Super XX, Supreme, Finopan (Shp. wgt. 2 lbs. per doz.) 6 - $1.75 12 - $3.00

ANSCO 116 Panachrome, tropic packed, Guaranteed Absolutely Perfect, 1 doz. rolls $2.00, 3 doz. $5.75
(Shp. wgts.—2 lbs. per doz. rolls)

DELUXE DARKROOM APRON ! ! !
Best value ever offered! Acid, Stain & Waterproof. Practically indestructible. Polyvinyl plastic for long life of hard use. 45" long for complete protection.
$3.98 value $1.25 ONLY (With $10 purchase, DeLuxe Darkroom Apron ONLY 98c)
(Shp. wgt.—1 lb.)

For Stereo Fans — Hollywood Models in Full Color Stereo Slides, 5 Realist or Regular 35mm stereo slides with FREE Pocket Viewer, $1.98—12 for $4.00 24 for $7.00

Hollywood Models in Full Color 2x2 slides. All carefully selected subjects. 5 for $1.39, 10 for $2.50 20 for $4.50 — LOWEST PRICES AVAILABLE!

Be sure to include postage ALL C.O.D.'s 30% deposit
THESE GOVT. SURPLUS BUYS SOLD ON MONEY BACK GUARANTEE, COMPLETE SATISFACTION GUARANTEED.

Export and wholesale inquiries invited. Minimum order $3.00. California residents include 3% sales tax.
FREESTYLE SALES CO.
1431 N. Western Ave., Hollywood 27, Calif.

TOOLS & TECHNIQUES

By NORMAN C. LIPTON

A round-up of recent developments and significant trends

Cancer Prevention. Group surveys of cancer of the gastro-intestinal tract may soon be as fast, efficient, and commonplace as tuberculosis "health-mobile" tests, thanks to a new fluoro-record camera recently perfected by the Fairchild Camera and Instrument Corporation of Jamaica, N.Y. Heart of the new camera is a fast reflector-type optical system that requires only 1/6 the exposure time previously called for by the fastest fluoro-photographic equipment. Heretofore, the thicker parts of the body could not be subjected to the necessarily prolonged x-radiation needed for adequate exposure. Already field-tested at Johns Hopkins University, the new Fairchild unit makes use of 70-mm magazine film with an automatic transport and is adapted for use with field-type x-ray equipment operating from standard 110-volt house current.

Trade Show. Despite "creeping" shortages and unsettled business conditions, the recent Atlantic City, N. J., trade show of the Master Photo Dealers and Finishers Association offered many interesting developments. A number of the new products shown were frankly earmarked for military service, and many of the civilian-trade items faced irritating delivery delays. But significant growth and progress were evident in practically all of the new products shown there.

The two dominant factors of the show were (1) the current boom in stereo photography and (2) Polaroid's spectacular new applications of one-minute photography. Less dramatic, but of equal importance in the over-all picture were: Voigtlander's two new entries in the 35-mm precision camera field—the Vitessa and the Prominent . . . Kodak's new, compact 35-mm Signet Camera with f/3.5 Ektar lens (replacing the Kodak "35") . . . the cautious yet insistent interest of almost everyone at the show in Nikon cameras and Nikkor lenses—imported from Japan by Ofitra . . . Aristo's success in designing a small, yet three-times-as-bright coldlight grid for enlarging miniature negatives . . . TOTCO's challenge to the advocates of B–C flash—a new magnetic-generator flashgun that can synchronize a solenoid and five lamps at 67 degrees below zero . . . Du Pont's long-overdue decision to "sell" Varigam as the cure-all and headache saver that it is: almost their entire display was devoted to this remarkable variable-contrast paper . . . Keystone's new all-in-one cine projector-editor.

Stereo. From the hubbub in the various display booths where three-dimensional cameras, viewers, and accessory equipment were shown, it was plain that stereo photography is the "hit of the year." The David White Company whose Stereo Realist camera has been pacing the stereo boom reported more than 20,000 of their units in active use with demand so great that dealers are obliged to wait as long as 10 weeks for delivery of new orders. A new model of the Stereo Realist made its debut at the show—a camera with a top speed of 1/200 second and paired f/2.8 Kodak Ektar lenses in place of the f/3.5 Cooke-triplets on the earlier model. New and handier mounts and a variable stereo slide-masking system suitable for projection as well as hand-viewer use were also introduced . . . But competition turned up too—the Busch Verascope, a convertible 35-mm stereo camera that can be adapted for "flat" photography and back to "3–D" again by the flick of a lever. The Busch camera is a private-brand import made by Jules Richard of Paris—priced at $287. It was here before under other auspices and in slightly different form, at much higher prices. Busch also introduced a stereo-slide viewer of American manufacture which takes Verascope slides with their slightly larger-than-standard frames as well as "standard" Stereo Realist slides.

Four other manufacturers told us of stereo cameras in development or under test earmarked for distribution in 1951. Of these, only the Three Dimension Company of Chicago was willing to be identified. The TDC entry will be a 35-mm job with coupled rangefinder and internal flash synchronization—priced below the f/3.5 Realist.

Polaroid Previews at the Polaroid Corporation exhibit attracted as much traffic as the demonstration model of the Fairchild-Polaroid personnel identification camera with which show visitors were "mugged" on request. The most interesting new-product in the "preview" list was the transparency film, Type 420, which enables the Polaroid camera owner to make standard 3 1/4x4-inch lantern slide positives "in a minute." Rated at 100 ASA like ordinary Polaroid Type 41 print film, the new 1-minute slide material can produce grainless, well resolved transparencies with intense blacks—judging from the samples shown. The price of an 8-exposure loading for the Polaroid-Land camera will be about $2.75 . . . A companion instrument introduced at the Show—the Polaroid "desk-top" Copymaker—reduces the preparation of regular Polaroid prints or slide film transparencies to A-B-C simplicity. The Copymaker consists of a fluorescent light source, copy easel, guides, easel-elevation settings, timer, and a bracket to hold the Polaroid-Land camera. Its range is from same-size 1:1 reproductions to reductions from 11x14-inch copy, and the price will be pegged around $40 . . . Still another example of Polaroid's influence on applied photography was the Air Force "Spotter"—an aerial camera with 127-mm Ektar lens but with a Polaroid roll-film

(*Continued on page* 120)

GRAFLEX PRIZE PHOTOS BY
Joe Lindoff *Stewart Lee*
Don Ollix *William Kuenzel*

Wherever you go . . .

IT'S GRAPHIC FOR GREAT PICTURES

Wherever you go, whatever the season, the weather, the time of day or night . . . you'll be equipped and ready for great pictures with a famous Graphic camera. Whether you choose a Pacemaker Speed or Crown, or a Century Graphic, each is designed to give you the utmost versatility and dependability in its price range.

News . . . sports . . . pictorials . . . portraits . . . studio work . . . science . . . industry . . . you'll find that amateurs and professionals alike depend on their Graphics in every field of photography. See your dealer today and ask him to demonstrate the great Graphic line.

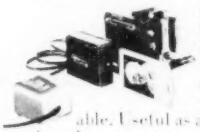
Pacemaker Speed and Crown Graphics

America's favorite press and all-purpose cameras, with a world of special features such as focal plane shutter with governed speeds to 1/1000th, built-in flash, ground glass focus, choice of viewfinders, rising, shifting, tilting front, drop bed, Graflok back, removable front, many more. Crown Graphics have all features except the focal plane shutter. In three sizes: $2\frac{1}{4}$ x $3\frac{1}{4}$, $3\frac{1}{4}$ x $4\frac{1}{4}$, and 4 x 5.

Century Graphic

Compact, lowest-priced Graphic with many Pacemaker features, including ground glass focus, built-in flash synch; Graflok back, and coated, color-corrected f 4.5 lens. Only $109.50 complete. (Price subject to change.)

Graflarger with Aristo Cold Light



Lets you enlarge directly through your camera. Compact, portable. Useful as a retouching stand, and transparency viewer too!

120 ROLL HOLDER

Converts all Graphic and Graflex cameras to the use of popular, economical 120 roll film. Two negative sizes. Quickly interchangeable.

GRAFMATIC FILM HOLDER

Now available in two sizes: $2\frac{1}{4}$ x $3\frac{1}{4}$ and 4 x 5

Takes 6 sheets, cycles in a flash. Lets you take rapid-fire sequences—adds to film choice.

GRAFLITE FLASH

Fine precision, multi-purpose flash unit that fits Graphic and most other cameras. With many exclusive features that give it amazing versatility.

GRAFLEX
Prize-Winning Cameras

Graflex, Inc., Dept. 42, Rochester 8, N. Y.
Please send details on:
Century Graphic ___ Graflite ___ 120 Roll Holder
Grafmatic ___ Pacemaker Graphic ___ Graflarger

Name .....
Street .....
City .....
Zone or County ..... State .....

fR

"PRE-TEST" CONTROL GUARANTEES FINER PICTURES

You can be sure the chemicals you use in processing films are scientifically prepared . . . scientifically pre-tested—if they're FR. All the guesswork is out—all the certainty, all the efficiency is in. Just remove the cap . . . and you're ready. FR Prepared Liquid Chemicals are your guarantee of fine darkroom results every time.

WARD PEASE DISCUSSES

PICTURES ON A BUDGET

SOME suggestions on how to get the maximum enjoyment out of photography on a minimum of first cost and running expenses might be appropriate in these critical times. It's good to know you can keep at it without too much of a strain on the pocketbook, even when prices are up and some items are hard to find.

Let's start with the purchase of equipment. Nice, shiny new outfits certainly are attractive, but the first ten per cent or less of usage usually knocks one third to one half off of the dollar value. Thus it would seem a good idea to look into the savings to be found in the purchase of a good "like new" camera or enlarger from a reliable store dealing in such equipment. Such a concern ordinarily will stand back of what it sells, and if you can arrange a brief trial period in which to make sure that no hidden deficiencies exist, so much the better.

Before even going this far, take a new look at what you have. I have known of enviable salon records achieved with equipment at which many photographers would turn up their noses. You might discover, as many have, that: 1. Fast lenses cost a lot of money and the larger openings are very seldom used. 2. Fast film gives you the equivalent of a high speed lens and costs little more than slow film. Modern fast films will stand comparison with the older, slower films in quality of results and it is doubtful if graininess will bother in any size larger than 35 mm. 3. The basic necessities in a camera can be had quite reasonably.

When we go in for the latest built-in gadgets we find that these are very handy conveniences, but not necessities, and that their cost may be out of proportion to their actual contribution to picture making. All of which means that maybe you can get along with the equipment that you have.

While the purchase of used equipment is one way to economize, you can't do the same with supplies. There are other ways to save here. Much can be gained in film and paper costs by not changing around too often. Sticking to one film, one negative developer, one paper and one print developer can spell economy in two ways. First, while working with familiar materials there is less likelihood of expensive failures involving retakes or making a print several times to get it right. Second, materials do not get forgotten on the shelves to go past their expiration dates if the inventory is limited to those which are in active use.

There might be some economy in using smaller film sizes. That is often one of the advantages claimed for the miniature camera. The difficulty lies in the fact that in the smaller sizes a much higher degree of precision in the camera is required, and that costs money. Whether or not economy lies in that direction is up to the individual to decide and is definitely related to the amount of shooting he does.

When it comes to taking pictures, it should be possible to avoid those useless exposures which make you wonder why you tripped the shutter when you see the finished print. "Fewer and better pictures" should be the slogan to remember for economy.

Homeward was carefully planned to get everything right in one exposure. Pease used same lens for camera and enlarger.

There is a form of darkroom economy which is available to many amateur photographers, especially those who live in the medium to larger sized cities. This is in taking out membership in a camera club which makes available to its members darkrooms, enlargers, studio and lights, mounting presses, trimming boards and other items. The cost of such equipment and facilities, if set up at home, would be more than many years of dues in the organization.

A club offers much more than a saving in darkroom costs, of course. Fellowship and inspiration often outweigh the purely material returns. Many members of well equipped clubs make no use of the facilities and still feel that they get their money's worth.

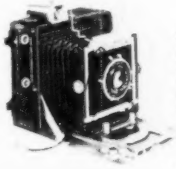
The next time you look at the listing of deductions from your pay check, or listen to what the little woman has to say about the price of groceries, and you wonder if there can be anything left over for a bit of photographic fun, see if some of these economies will not help ease the situation.—

7 years before the first ice cream cone...

BURKE & JAMES WAS A LEADER IN THE PHOTOGRAPHIC FIELD!

And Burke & James is still a leader, 54 years later! It takes creative photographic engineering, top-notch manufacturing methods, careful attention to costs, plus a keen awareness of photographers' needs, to maintain such leadership. To protect your loyalty, B&J carefully checks every product we manufacture or distribute—backs every single one with a money-back guarantee. See these Burke & James products now, at your dealer.

B&J SPEED PRESS CAMERAS

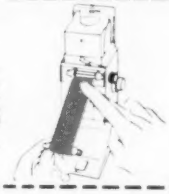


The camera that meets every need, answers every purpose—your basic camera, with 24 important features to make your picture-taking easier, better. For special purposes, add special lenses and accessories. Available in 4 wide sizes. $2\frac{1}{4}$x$3\frac{1}{4}$ Camera only..... **$69.50**
$2\frac{1}{4}$ x $3\frac{1}{4}$ Camera with F:4.5 Voigtar lens (1/25-1/200) built-in sync..... $98.50
4 x 5 Camera only..... 84.50
4 x 5 Camera with $6\frac{3}{4}$" F:4.5 Kodak Anast. Ranax Shtr..... $169.00

CIRO-FLEX CAMERAS

America's best reflex camera buy—all the features of cameras selling for twice as much! You get a print-size preview of your picture on the viewing panel, turn a knob for needle-sharp focus. With Alphax shutter (1/10-1/200), 85mm F:3.5 Wollensak lens, each..... **$76.98**
Carrying case for above **$8.50**. 4 other models, to $158.75. Ciro "35" camera, best 35mm value, as low as $44.95.

ESSENKAY COLOR-FILM ADAPTER

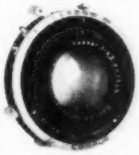


Now you can make Kodachrome pictures with your Ciro-Flex or most other 120 or 620 roll-film cameras. Without tools, install or remove it in seconds. Permits use of Bantam (828) Kodachrome. Only..... **$4.75**
Excise Tax, 80c

B&J STUDIO STAND

Portable—use it in or out of your studio. Set it up, raise or lower it in seconds—new instant-action lever friction lock saves knuckles. Lightweight, sturdy. Includes tilt top. Swings to 90° angle. Each..... **$39.50**

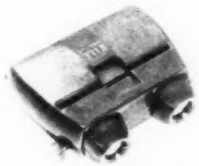
WORLD'S LARGEST STOCK OF LENSES



Thousands of lenses, anything you might need and any one available on a 15-day money-back trial. Movie or still, new or used, large or small, general or special purpose. Try this unique lens service.

$2 to $2000

LIKE-LIFE STEREO VIEWER



It's New! Sharp, brilliant 3-dimension viewing with automatic light control (lights when you insert slide, turns off when slide is removed). Adjustable pin-point focusing, acrylic lenses for greater brilliance..... **$12.95**

POWELL REPEATER FLASH

Gives ½ more reflectivity, includes special G.E. flash tube guaranteed for 10,000 flashes! Mounts any type camera, synchronizes with most shutters. Weight, complete with battery pack, only 4 pounds, 9 ounces. Immediate delivery.
Repeater flash only..... **$85.00**
AC Power Pack, $12.00 Battery Pack..... $24.25

Dept. PP6:
Please send details of

Name _____
Address _____
City _____ State _____
Age _____ Occupation _____

1897 **Burke & James, Inc.** 1951
FINE PHOTOGRAPHIC EQUIPMENT FOR OVER 54 YEARS
321 S. Wabash Ave., Chicago 4, Ill. U.S.A.

WAR SURPLUS OPTICAL BARGAINS

SO MUCH for SO LITTLE!

SIMPLE LENS KITS

THE LENS CRAFTERS DELIGHT! Fun for adults! Fun for children! Kits include plainly written, illustrated booklet showing how you can build lots of optical items. Use these lenses in photography for copying, **ULTRA CLOSE-UP SHOTS**, Microphotography, for "Dummy Camera," Kodachrome Viewer, Detachable Reflex View Finder for 35 mm. cameras, Stereoscopic Viewer, ground glass and enlarging focusing aids. And for dozens of other uses in experimental optics, building TELESCOPES, low power Microscopes, etc.

Stock #2-P—10 lenses ..... **$ 1.00 Postpaid**
Stock #5-P—45 lenses ..... **$ 5.00 Postpaid**
Stock #10-P—80 lenses ..... **$10.00 Postpaid**

MOUNTED ANASTIGMAT LENS—Free booklet with your order: "How to Make Your Own Enlarger."

Speed f/7.7, focal length approx. 127 mms. Suitable for pictures, negatives, positives up to 3¼x4¼".
Stock No. 8004-P ..... **$7.50 Postpaid**

SLIDE PROJECTOR SETS—Consist of all unmounted lenses you need to make the following size projectors:

Stock #4029-P—35 mm. ..... **$2.85 Postpaid**
Stock #4038-P—2¼"x2¼" ..... **$3.35 Postpaid**
Stock #4039-P—2½"x3½" ..... **$3.35 Postpaid**

MOUNTED TELESCOPE EYEPIECE—Kellner type. Excellent astronomical and other telescopes. War surplus. Government cost about $18.00. Focal length 24 mm. Lens diameter 23 mm. Unusually wide field.
Stock #5189-P ..... **$3.25 Postpaid**

CROSSLINE RETICLE—Dia. 29 mm.
Stock #2036-P ..... **50c Postpaid**

LENS UNIT
FROM AN INFRA-RED SNOOPERSCOPE

Type—Speed f/2.1-3.1. 3.5 inches. Condition—New. Govt. Cost approx. $57.00. Used to form image on IP25 image tube. No IP25 image tubes in stock at present.
Stock #5141-P ..... **$6.00 Postpaid**

DON'T MISS THESE BINOCULAR BARGAINS

Save Real Money!

These Glasses Are American Made!

Own a truly fine pair of American-made glasses at substantial savings over glasses of comparable quality. Made by Anchor Optical Co., our Binoculars are lightweight, dust-proof, moisture-proof, expertly collimated. Designed and built to stay in collimation even under rough usage. Optics are low reflection coated—precision made for clarity and sharp definition. Metal parts chemically treated to prevent corrosion. Anchor Binoculars come with sturdy Carrying Case and neck strap. All Glasses factory tested and inspected—guaranteed for full year against any defects in workmanship or materials. Sold with 10 DAY MONEY BACK PRIVILEGE.

Stock No. 963-P—6x30 ..... **$75.00 Postpaid**
Stock No. 964-P—7x35 ..... **85.00 Postpaid**
Stock No. 965-P—7x50 ..... **98.50 Postpaid**
Stock No. 966-P—9x50 ..... **99.50 Postpaid**

Be sure to add 20% Fed. Tax on Binoculars

8 POWER ELBOW TELESCOPE

Gov't Cost $200.00! Our Price $27.50!

Big 2" diameter objective. All lenses Achromatic. Amici prism erects the image. 4 built-in filters—clear, amber, neutral and red. Slightly used condition but all guaranteed for perfect working order. Weight 5 lbs.
Stock #943-P ..... **$27.50 Postpaid**

SEE COLOR TELEVISION NOW!

TODAY! . . . For Only $1.00

See your Black and White image in vivid colors. Your optical "converter" is one of our Plain Tank Prisms. Simply hold it up to your eyes and look through the prism. Your television image will take on brilliant hues of red, orange, yellow, blue, green, indigo, violet. A beautiful sight—Practical? Not for steady use, but definitely a unique and novel effect. These prisms are war surplus . . . sold at a fraction of their original cost.

Stock #3101-P—Plain Tank Prism (Seconds—Slightly chipped) ..... **$1.00 Postpaid**

Stock #3005-P—Plain Tank Prism (First Class) ..... **$2.00 Postpaid**

TELESCOPE EYE-PIECE—Consists of 2 Achromatic lenses F.L. 28mm, in a metal mount.
Stock No. 5140-P ..... **$4.50 Postpaid**

AMAZING POCKET-SIZE 10 POWER SPOTTING SCOPE

Complete With Tripod and Swivel Head

Only 5½" long—8½" high on tripod. Adapted from Army telescope and worth many times our price. Excellent for clarity and sharpness. Has prism erecting system, achromatic objective, Ramsden Eye-Piece, Lenses low reflection coated. Ideal Scope for sportsmen and hunter.
Stock #955-P ..... **$14.95 Postpaid**

YOUR CHANCE TO SAVE REAL MONEY!

MAKE A MICROSCOPE—Get wonderful results. Own an instrument worth many times the cost to you. Simply convert a U. S. Govt. Rifle-scope (Govt. cost over $65.00). It's easy! We show you how. No machining required. Get up to 40 Power. Scope we furnish is used but good condition . . . sent complete with extra lenses and direction sheet.
Stock #959-P ..... **$7.90 Postpaid**

WRENCHES—for above project, to simplify and speed up work—
Stock #89-P ..... **$1.00 Postpaid**

CONDENSING LENSES—Seconds, but suitable for Enlargers and Spotlights.

	Ea. Pstpd.
Stock No. 1103-P—⅝" dia. ½" F.L.	$ .50
Stock No. 1086-P—1⅜" dia. 3" F.L.	.25
Stock No. 1115-P—2" dia. 3¼" F.L.	.50
Stock No. 1077-P—2⅜" dia. 3" F.L.	1.00
Stock No. 1084-P—2½" dia. 4" F.L.	1.00
Stock No. 1099-P—3" dia. 6½" F.L.	1.20
Stock No. 1019-P—6" dia. 16" F.L.	2.00
Stock No. 1061-P—6½" dia. 9" F.L.	2.50

LOOK AT THIS BARGAIN!

MOUNTED PROJECTION LENS

Speed F/3.9 . . . F.L. 15mm. $22.00 value for $7.50. Low Reflection Coated. Used on 8 or 16 mm. Movie Projectors . . . or to make a Desk Viewer or Editor . . . for 16 mm. Micro-film Reader . . . for Contour Projector for very small items.
Stock #4045-P ..... **$7.50 Postpaid**

OWNERS OF MINIATURE CAMERAS USING 16 MM. FILM

Stock #4045-P above, is an excellent lens for making a still Projector to show your transparencies.

LOOK! LOOK! LOOK!

Sheet Polarizing Material—Stock No. 691-P—Pair of 1" dia. Circles ..... **20c Postpaid**
Stock No. 692-P—Pr. of 2" dia. Circles. **35c Pstpd.**

NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"

Contains wide variety of projects and fully covers the fascinating uses of numerous types of lenses.
Stock No. 9022-P ..... **only $1.00 Postpaid**

SOMETHING TERRIFIC! BUBBLE SEXTANTS

A REAL BARGAIN!

BRAND NEW and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nighttime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.

Price includes wooden Carrying Case. Full directions for use accompany each shipment.
Stock No. 935-P ..... **$22.50 Postpaid**

BUBBLE SEXTANT—TYPE A-8A. Excellent condition but may be slightly used. Each has been carefully checked and collimated. Averaging device for nighttime use. Carrying Case and instruction booklet included. Gov't. cost about $325.00. Attention! Boat Owners! This Sextant can also be used to view the natural horizon.
Stock #946-P ..... **$32.50 Postpaid**

$1200.00 VALUE for $95.00

SCISSORS TELESCOPE—Gives 100 times greater stereoscopic power than the unaided eye. Binocular type. Big field of view. 12 power. Furnished complete with tripod mount and case. Used by Army and Navy for long distance spotting, target observation, etc. Used but good condition. Shipped f.o.b. Camden, N. J. (Weight approx. 20 lbs.)
Stock No. 952-P **$95.00**

LARGE DIAMETER MAGNIFIER LENSES

Stock No.	F.L.	Dia.	Price
12,010-P	6.06"	2½"	30c Postpaid
12,011-P	3.94"	2½"	30c Postpaid
12,013-P	7.16"	3"	35c Postpaid
12,015-P	7.87"	3½"	40c Postpaid
12,016-P	9.84"	4"	45c Postpaid
12,017-P	11.25"	4½"	50c Postpaid

RIGHT ANGLE PRISMS

Mount one of these on the front of your camera lens to take pictures of people to your right or left without them knowing it. Also many other uses for the photographic hobbyist.

Stock No.	Size of Face	Price
3132-P	1"	$1.50 Postpaid
3102-P	1¼"	1.00 Postpaid
3135-P	1½"	2.50 Postpaid
3170-P	2"	1.75 Postpaid

NON-ABSORBING BEAM-SPLITTING MIRROR—Latest development! Optically flat to ¼ wave length. Size: 1½" x 2" (—⅜" thick. Reflects approximately 50% and transmits approximately 50%. No light is absorbed. Has a three-layered film which accomplishes non-absorption.
Stock #567-P ..... **$5.00 Postpaid**

FIRST-SURFACE MIRRORS

Stock #558-P—45 mm. x 74 mm. ..... **50c Postpaid**
Stock #547-P—43 mm. x 140 mm. ..... **50c Postpaid**
Stock #534-P—25 mm. x 29 mm. ..... **25c Postpaid**

Greater Power! Wider, Flatter Field!

UTILITY MAGNIFIERS
For Desk or Table Use

Best on the market today . . . outstanding for their exceptionally wide, flat field of view.

LOOK AT THESE FEATURES

* Rugged construction, with aluminum body.
* Ring provided to "hook" in focus.
* Neoprene Gaskets seal lens system against moisture and dust.
* Excellent clarity and sharpness right out to edge of field.
* Double lens systems. Eye Lens has clear diameter of 1⅛". Objective Lens 1⅜".

5 Power Magnifier
Stock No. 732-P ..... **$12.95 Postpaid**

6½ Power Magnifier
Stock No. 733-P ..... **$15.95 Postpaid**

IF YOU'RE INTERESTED IN OPTICAL BARGAINS
Write for FREE CATALOG P We Have Literally Millions of War Surplus Lenses and Prisms for Sale at Bargain Prices. Numerous Types of Instruments Too!

ORDER BY SET OR STOCK NO.

EDMUND SCIENTIFIC CORP. Formerly EDMUND SALVAGE CO. **BARRINGTON, N. J.**

Let's frame Father...

FIRST... snap his picture with

G·E PHOTOFLASH!

FATHER'S DAY... JUNE 17

Flashed by John H. Neagle, Waterloo, Iowa Courier

Naturally, you may not catch Father at such a dramatic moment as this! But General Electric Photo*flash* does make it easy for anyone to get clean-cut, clear pictures . . . can help you take a shot that you'll be proud to frame. Keep some handy for those fleeting expressions and happy moments on Father's Day and other occasions through the year.

Try G-E Photofloods, too! For many indoor pictures their brilliant light is ideal. And they're good for dozens of shots . . . hundreds of feet of home movies.

Remember, there's a G-E lamp for every photographic purpose

GENERAL ELECTRIC

Buy BRUMBERGER
"By Far The Best" PHOTOGRAPHIC ACCESSORIES

NEWEST, GREATEST VALUE IN STEREO!

BRUMBERGER

STEREO VIEWER

Here's real stereo fun . . . with brilliantly illuminated views of your treasured stereo transparencies. This lightweight, colorful plastic viewer is handsomely made of Hard-Impact Polystyrene (practically unbreakable). Easy-to-operate push button light switch . . . optically ground and polished lenses focus to a pin-point, with adjustment for individual eyesight. Streamlined case takes Brumberger or any other standard 1 5/8" x 4" stereo mout.

ONLY **$9.95**

BRUMBERGER

STEREO FILES

Portable, two-tiered files for safe and handy storage of stereo slides. Index cards and numbered strips assure proper filing and easy selection. All steel, with handle and snap catches.

#1115 for 115* glass slides (has compartment for Brumberger or other Stereo Viewer.
#1116 for 150* glass slides (no viewer compartment)
*Holds twice as many readymounts.

Either model only $6.50

BRUMBERGER

STEREO BINDERS

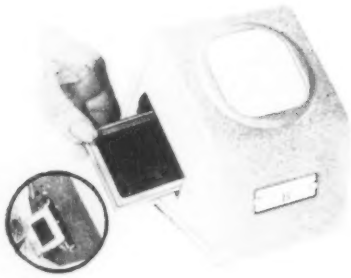
All steel, self-aligning, self-centering binders with glass. Accurately spaced prongs hold stereo pair in perfect alignment for viewing in all standard stereo viewers or projectors. No masks, tapes, or kits required. Simple snap assembly. Simplifier mounting instructions included.

#1166 ONLY $4.50
(24 sets to a box— plus extra glass)

FREE STEREO CUTTING INSTRUCTIONS ON REQUEST!

BRUMBERGER

SLIDE VIEWER

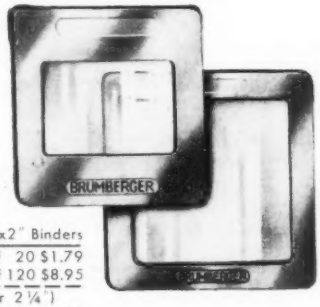


Transparencies brilliantly illuminated and enlarged through a fine optically ground and polished lens. Versatile, for all slides from 35mm (including Bantam) through 2 3/4" mounts. Easy to use. Electrically operated, complete with bulb, on-off switch and 6 ft. cord. All steel, handsome platinum grey finish.

#1225 Viewer. Only **$6.50**

BRUMBERGER

SLIDE BINDERS



Optically clean glass in rigid steel frame constructed to retain perfect alignment. Protects valuable slides against dust, fingerprints, scratches. Assembly is a "snap" . . . can be used over and over again.

For Bantam	For 35mm	2"x2" Binders
#1154	#1156	Box of 20 $1.79
#1155	#1157	Box of 120 $8.95

2 3/4"x2 3/4" BINDERS (for 2 1/4")
#1158 Box of 12 $1.89
#1159 Box of 72 $9.95

WRITE FOR FREE ILLUSTRATED CATALOG OF SLIDE, STEREO, MOVIE AND DARKROOM ACCESSORIES.

BRUMBERGER SALES CORP. 34 Thirty-Fourth St. Brooklyn 32, N. Y.

Vacation Days

CREEP UP FAST!

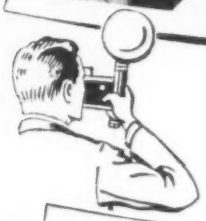
Choose the *Master* for its complete exposure control; or the *Cadet* for its extreme simplicity and low cost.

Almost before you know it, you'll be heading for some happy holiday location. And including your camera, of course. For nothing is so completely satisfying as a photo record of those thrilling days. *If it's a record worth while.* If all your pictures are realistic and brilliant . . . your color shots vibrant with true-to-life color. So include a WESTON Exposure Meter in your planning. It will insure on-the-button exposures every shot . . . pictures and transparencies whose charm will grow stronger with time . . . Weston Electrical Instrument Corporation, 625 Frelinghuysen Ave., Newark 5, N. J.

WESTON

EXPOSURE METERS

—*THE METERS MOST PHOTOGRAPHERS USE*—



Better Outdoor Snapshots with

SOLAR

PHOTOFLASH

These bright Spring days are perfect for picture taking in the sun. However, those deep sun shadows under a hat, in the eye sockets, under the nose and chin, can spoil an otherwise perfect shot. Using Solar Photoflash as a fill-in light will give you lots more detail—plus a sunny, even tone over the entire photograph. Next snapshooting time, take along a sleeve of Solar Flashbulbs. More and more camera fans say, "They're a wonderful buy—and so dependable!"

MORE LIGHT for the money when you shoot SOLAR!

On rainy days, use Solar Photofloods for hours of indoor photographic fun. They are available in all sizes including the new 375 watt medium beam for 4-lamp brackets. Ask your dealer for Solar—and get the best!

Manufactured by
SOLAR
ELECTRIC CORPORATION
Warren, Pennsylvania

Exclusive Sales Organization
Sarnol Inc., 96 Warren St., New York, N.Y.
Dealer Inquiries Invited

CANDID SHOTS

by the Editor

ALREADY a large number of readers have sent in their entries for the big 1951 Picture Contest, even though the closing date is still a couple of months away. According to past experience, this indicates another big event, and another great opportunity for camera owners everywhere to win big prizes plus recognition for their good pictures.

We're especially pleased to note that many contestants are old friends who have been participating in our contests over a period of many years. In a letter accompanying his entry one amateur writes, "Well, here I am again . . . hoping this will be my lucky year!" Another tells us that "I've won a couple of the smaller prizes in previous years. Now I'm after one of the big ones." Many equally warm and friendly notes accompany the pictures that are arriving each day. Sorry they can't all be acknowledged, but each one is appreciated.

If you have not yet prepared your entry of black-and-white prints or color shots, be sure to do so soon. Turn to page 94 for full details, rules, and entry blank. Remember that the contest is open to photographers everywhere, and the judges want to see your best work. Here's the big chance to cash in on your camera work. Make the most of it!

IF THIS year's vacation is being spent in a foreign country, don't neglect your photographic plans. To begin with, make sure your equipment is in perfect order and clean. Check your accessories to see that you have such necessary items as lens shade, cable release, filters, self-timer, supplementary lenses—whatever you think will come in handy and make your picture taking easier and more fun.

Be sure to inquire from your local consul or travel agent about regulations as to what equipment and supplies can be taken into the country you are visiting. Find out if film is readily available, and if not, lay in a supply to cover your needs on the trip.

As you study the literature you have accumulated in connection with the forthcoming journey, make some notes regarding important points of interest that you will want to photograph. Friends who have taken the same trip can be very helpful in this respect and give you the benefit of their experiences.

Popular Photography — H. G. Roesler

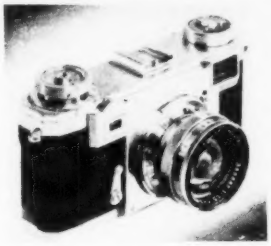
TRY to recall the many photo tips on travel you've read about in the past and observe such warnings as the following: protect your camera from dust, sea spray, extreme temperatures; never leave it unguarded on a train seat, baggage rack, in an open car, waiting room, or hotel lobby; a carrying case is a good investment, and so is camera insurance. Keep extra film in cool places, load it in subdued light, follow instructions in mailing exposed color film for processing. Finally, wherever you travel, be sure to observe regulations governing the use of your camera. When in doubt, ask.

JUST a note to remind you that May 13 is Mother's Day and June 17 Father's Day. These two occasions certainly merit special photographic activity; they will provide opportunities to make up-to-date portraits of Mother and Dad, and also to photograph them with other members of the family who will be gathered together in honor of these annual events. Whether you shoot stills or movies, there will be good pictures in store, so plan to have your camera loaded and ready.

Last year there came to our attention one of the nicest observances of Mother's Day one could imagine. An acquaintance whose mother had passed on some years before spent this particular Sunday in making portraits of the mothers of his two most intimate friends. In what finer way could any amateur camera fan share his hobby with others?

SPEAKING of sharing your hobby brings to mind the inexpensive but effective use of snapshots to keep distant relatives and friends informed as to what's going on in and around your home. Any letter you write will give added pleasure if you enclose a few pictures. Perhaps the house has a new coat of paint or the tulips are in full bloom. Junior has just learned to ride his new bike and little Nancy tries on her new costume for the school play. Here are but a few of the countless things worth recording for the album and sending to those special persons to whom you write. Next time you set up to do a little contact printing, make *several* prints from each negative instead of just one. You'll be glad to have the extras on hand to enclose in your letters.

Frank E. Fenner



NEVER BEFORE

THE NEW CONTAX IIA
1951 SYNCHRO MODEL

$115.00 NEVER BEFORE!

AND YOUR CONTAX IN TRADE.*
You keep your present lens, which will fit the new Model IIA perfectly.
This genuine Zeiss Contax IIA features a new perfected shutter mechanism, film indicator, built-in synchronization for bulbs and strobe.
*Pending Inspection—Ship your camera today!

Argus C-III, F:3.5, Flash	$89.95	$36.00
Bolsey "B", F:3.2, ctd., RF	61.50	38.00
Bolsey "B-2", F:3.2 ctd. RF	73.50	49.00
Bolsey "C" Reflex, RF	109.50	67.00
Contessa 35 Tess. 2.8 R. F. Syn.	195.00	127.00
Kodak 35 Rfdr. F:3.5	66.75	49.50
Kine Exakta I Tessar F:3.5	119.00	66.00
Kine Exakta V Tess. F:3.5	199.50	134.00
Kine Exakta V Biotar F:2	313.00	195.00
Nikon Camera 50MM Nikor	189.00	.....
Robot II Synchro Xenon F:1.9	207.00	118.00
Stereo Realist	162.50	
Retina IIB Synch. Xenon F:2	197.50	124.00
Voigtlander Vitessa F:2 Synch.	159.50	.....

Leica ★ LEICA MANUAL $5.00
LEICA INSTRUCTION BOOK 35c

3-Lens Turret for Leica	43.00	.....
Leica G, Summar F:2	.....	133.00
Leica IIC F:2 ctd	.....	138.00
Leica IIC, Elmar F:3.5	259.00	138.00
Leica IIIC Summitar F:2	350.00	198.00
Leica IIIF, Summitar F:2	385.00	.....
35mm Elmar F:3.5 W.A.	96.00	64.50
35mm Summaron F:3.5 ctd. W.A.	123.20	68.00
50mm Summarit F:1.5 ctd.	280.00	.....
90mm Elmar F:4 ctd.	133.00	74.00
135mm Hektor, F:4.5	175.00	89.00
400mm Telyt Refl. Hsg.	632.50	.....

CONTAX CAMERAS & LENSES

Contax "S" Biotar, F:2 ctd.	$475.00	$268.00
Contax II Sonnar F:2	.....	138.00
Contax IIA, Sonnar F:2	405.00	253.00
Contax III Sonnar F:1.5	.....	188.00
35mm Biogon, F:2.8, W.A.	168.00	116.00
85mm Sonnar F:2	291.67	158.00
135mm Sonnar F:4	198.00	98.00
Zeiss Universal Finder	93.00	38.00

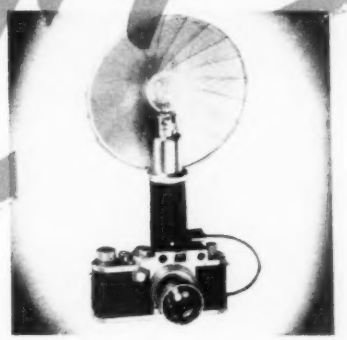
REFLEX

Hasselblad Ektar F:2.8	$548.00	$410.00
Argoflex EF, F:4.5 ctd., case	66.50	42.50
Ciroflex, F:3.5 Alphax	76.98	46.50
Ciroflex, F:3.5 Rapax	99.45	58.50
Ciroflex Rapax Synchro	119.70	83.00
Ikoflex IIA Synch. Tess. 3.5	164.00	118.00
Rolleicord III Zeiss 3.5 Latest	120.36	.....
Rolleicord IIA, Triotar 3.5	.....	72.00
	NEW	USED

	423.00	.....
	266.00	.....
2.5, case	.....	212.00
Outfit	39.33	27.00
Super D Graflex, Diom. Diaphr., Ektar F:4.5	189.00	147.50
4x5 Super D Graflex, F:5.6	199.00	138.00
Master Reflex Tess. F:2.8	199.50	154.00
Rolleicord III Xenar F:3.5 latest	130.00	.....
Auto Rolleiflex Tess. 3.5	.....	138.00
Auto Rolleiflex Xenar 3.5	.....	125.00
4 x 4 Rolleiflex Tess. 2.8	.....	76.00
Ansco Reflex F:3.5 ctd. Synch.	195.00	118.00

ROLL FILM, PRESS & VIEW

9x12 or 6x9 Camera F:4.5	.....	24.50
Medalist I, Ektar F:3.5	.....	99.00
Medalist II, Ektar F:3.5	297.50	164.00
Minox Spy Camera F:3.5	111.00	62.00
Super Konta A Tess. 3.5 T Synch.	168.00	88.00
Super Ikonta C Tess 3.5 T Synch.	186.00	118.00
Super Ikonta B Tess. 2.8 T Synch.	232.00	138.00
Super Ikonta BX Tess 2.8 T Synch.	275.00	174.00
Voigt. Bessa 6, R.F. Snapar 3.5	125.00	82.00
Crown Graphic F:4.5 ctd. RF	219.00	128.00
Super Ankar 16 RFDS	299.50	208.00
	NEW	USED



THE NEW LEICA IIIF
1951 SYNCHRO MODEL

$90.00 NEVER BEFORE!

AND YOUR LEICA IIIC IN TRADE.*
You keep your present lens, which will fit the new Model IIIF perfectly.
Other Leica models accepted.
*Pending Inspection—Ship your camera today!

Turret	$307.17	.....
B&H Autoload, F:1.9 foc.	185.00	$129.00

PROJECTORS—8 & 16mm

B&H Regent 500W	$159.95	$104.00
DeJur 750W. case	149.50	89.00
Revere Mod. 85, 500W	99.50	63.00
Keystone K 160, 750 W.	129.50	84.00
B&H Filmosound 185C	449.50	296.00
Revere Sound	299.50	174.00

8mm CAMERAS

Bolex H-8, F:1.9	198.00	169.00
B&H Auto 8, F:2.5, Latest	139.50	85.50
DeJur Citation	79.50	46.50
Kodak Mag. 90, F:1.9	147.50	98.00
Revere Ranger F:2.5	72.50	47.00
Revere 77 Mag., F:2.5	99.50	58.00

16mm CAMERAS

B&H 70 DA Turret F:1.9	.....	$196.00
Bolex H-16, F:1.5	343.00	184.00
Cine Special F:1.9	.....	385.00
Kodak Mag. F:1.9 ctd.	175.00	98.00
Movikon Sonnar F:1.4, Rfdr.	.....	245.00

SLIDE PROJECTORS & ENLARGERS

30 x 40 DeLuxe Tripod Screen	.....	$9.75
TDC Stereo Projector	$165.00	118.00
Argus PB100	27.50	19.50
Gaiser Nuvatic 300W Blower	64.66	43.50
Gaiser Roller 2¼x2¼ 300W.	74.75	48.50
	NEW	USED

THE NEW AUTO-ROLLEIFLEX
1951 SYNCHRO MODEL

This new model features a full-field magnifier, direct sports and view-finder, factory built-in synchronization.

Tessar F:3.5 T ctd. Synchro	$260.00	$176.00
Tessar F:2.8 T ctd. Synchro	310.00	234.00
Xenar F:3.5 ctd. Synchro	220.00	158.00

HIGHEST TRADE-IN ALLOWANCE GUARANTEED!

NEW USED

DETACH MAIL TODAY!

OLDEN CAMERA & LENS CO.
1265 BROADWAY at 32nd STREET . . . . NEW YORK 1, N.Y.

O·M·A APPROVED

ALL CAMERAS SHIPPED 10-DAY MONEY BACK GUARANTEE

there must be a reason . . .
AMERICA'S FASTEST GROWING CAMERA HOUSE

I am interested in _____

I wish to trade the following _____ PLEASE MAIL **FREE** QUOTATION

NAME _____ ADDRESS _____ CITY _____ STATE _____

HUR-RY... HUR-RY... HUR-RY!

PICTURE THRILLS at the CIRCUS

By GLEN FISHBACK

Photographs by the Author

Performers clown off-stage as Honey Shyretto snuggles up to Bobby Kellogg's dummy sailor—and Fishback captures another phase of circus life.

Take your camera along and shoot the breath-taking pageant of color, magic, fun and excitement under the Big Top!

THE CIRCUS always has been a top drawing card as far as entertainment is concerned. But you haven't really *seen* a circus until you try to photograph one! It's difficult to imagine any other subject that offers so much variety and such an opportunity to test your ability with a camera. And once you get interested, you're likely to find that your biggest problem is tearing yourself away from the show to get back to your family and a normal way of living.

For the past four years I've been shooting color pictures of Harry Dann, considered by many to be the most photogenic clown in the business, and last year when the Polack Bros. Shrine Circus came to town he introduced me to the show's press agent, Justus Edwards. That was the beginning of my downfall, because from that moment on the circus got more and more

Author-photographer Fishback gives Clown Harry Dann the low-down on problems of using a press-type camera.

Action in color—like this shot of Polack Brothers' star clowns Kellogg and Dann—can be captured if you prepare for it. Fishback exposed 1/800 sec at f/2.5 on Daylight Ektachrome, using blue-dyed flash for fill-in. The obliging performers are jumping from step-ladders.

Colorful behind-the-scenes shot shows Bobby Kellogg tying Dottie Ward's ballet slipper. Fishback used one flash at the camera and one at right—eight feet from the subject—to get good portrait modeling. Trunks and other circus props provide a story-telling background.

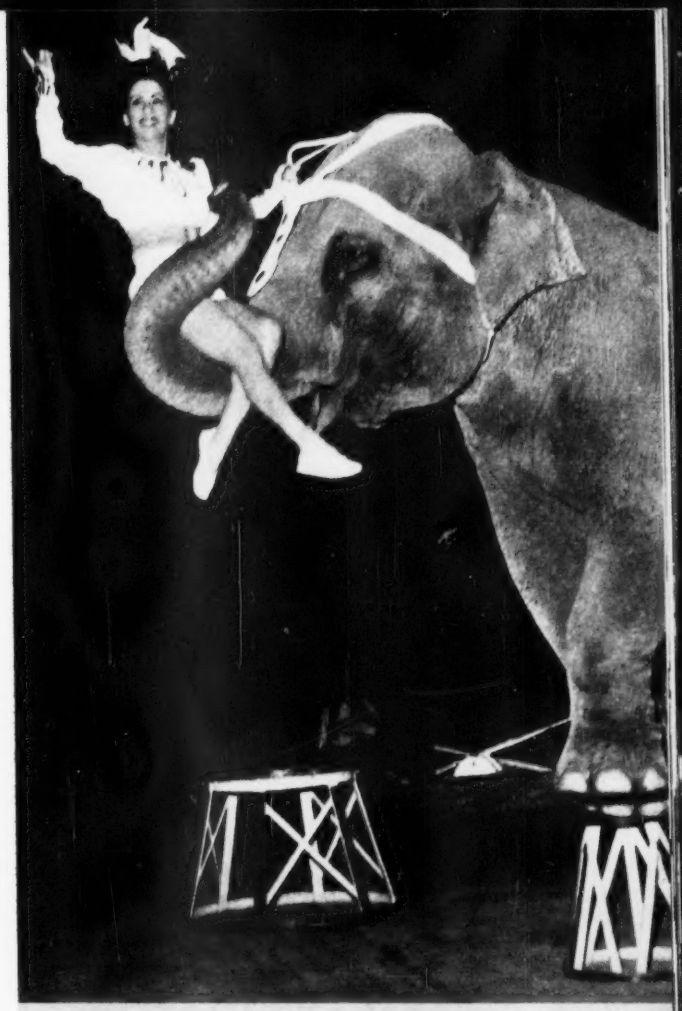
under my skin till I ended up making several trips during the summer so I could catch them during their engagements in other towns.

I realize that I was extended many privileges which the average camera enthusiast would not enjoy. But there are plenty of pictures you can take without breaking any circus rules, and my experiences may prove helpful to you when you decide to give it a whirl. The main thing to keep in mind is that any circus is a complicated and in many instances dangerous activity. So be careful never to do anything which might impede or confuse the normal routine. Permission should be obtained from proper authorities before shooting flashes of the flying trapeze act, tightwire artists, or any other performance which might be thrown off by an unexpected flash. This may seem to cramp your style, but there is plenty of other material available and, once you've established yourself as a co-operative and thoughtful cameraman, you will find doors being opened which before were closed. The property men have the problem of making fast changes of equipment between acts and if you're smart you'll keep an eye peeled so you won't get underfoot and come to grief.

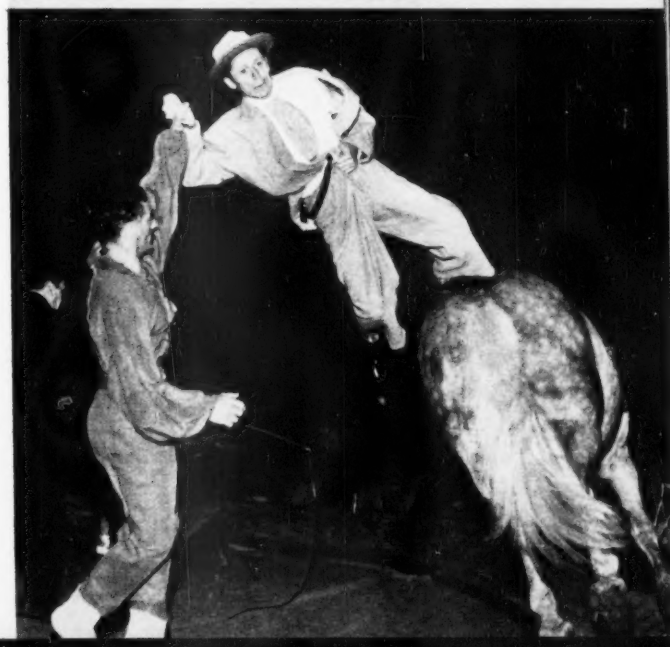
It's one thing to bang away at everything in sight, and still another to plan your picture shooting schedule before you unlimber your camera. If you go in cold, you will miss many picture possibilities because you will have no way of knowing just what is to happen next and how to go about catching it. Since the Polack Circus usually stays from two to ten days at each engagement it is ideal in this respect. I knew I wasn't going to be rushed so I spent a great deal of time with a notebook and pencil familiarizing myself with the show. However, as all-important as this pre-planning is, you still have to be on your toes when shooting time comes and be ready to capture the many unpredictable, spontaneous happenings that may occur and which, more often than not, give you your most valuable pictures. A good cameraman, then, lays the groundwork for thorough coverage but he also is ready to make a grab shot of anything that shows promise.

An example of fast-breaking action that almost had to be planned for in advance was a picture I took during the trained horses act. The comedian was cavorting around on the back of one of the horses and part way through the routine he almost lost his trousers. Then after clutching at his pants he calmly stepped off the back end of the horse to the ground. Having previously cased the sequence, I was all set in the right spot and it was a simple matter to get my shot. Besides position, your advance planning takes into consideration camera angle, just what camera and accessories will be needed (with or without flash, type of film, color or black-and-white, etc.), and a knowledge of just what phase of the action you will plan to catch.

If you have only one camera and it isn't very versatile, you will have to think in terms of adjusting your technique to fit the limitations of the camera. Such practices as using a slow shutter speed and catching the trapeze artist on the peak of his backswing where the action momentarily stops, using time exposure on a tripod, hypersensitizing, or using any other expedient that seems necessary, are all legitimate practices and will help you to get many pictures that you



Elephants probably are the best loved animal performers; too, their leisurely movements (above) give the photographer time to organize his shooting and use a slower shutter. Fishback usually thinks ahead, though, and thus gets many unscheduled gems. For instance, it wasn't in the act that the comedian (below) should almost lose his trousers.



Behind-the-scenes pictures can be had if you become friends of the performers. Fishback did just that with Dann, who now is using this shot of him and his dog for publicity purposes.

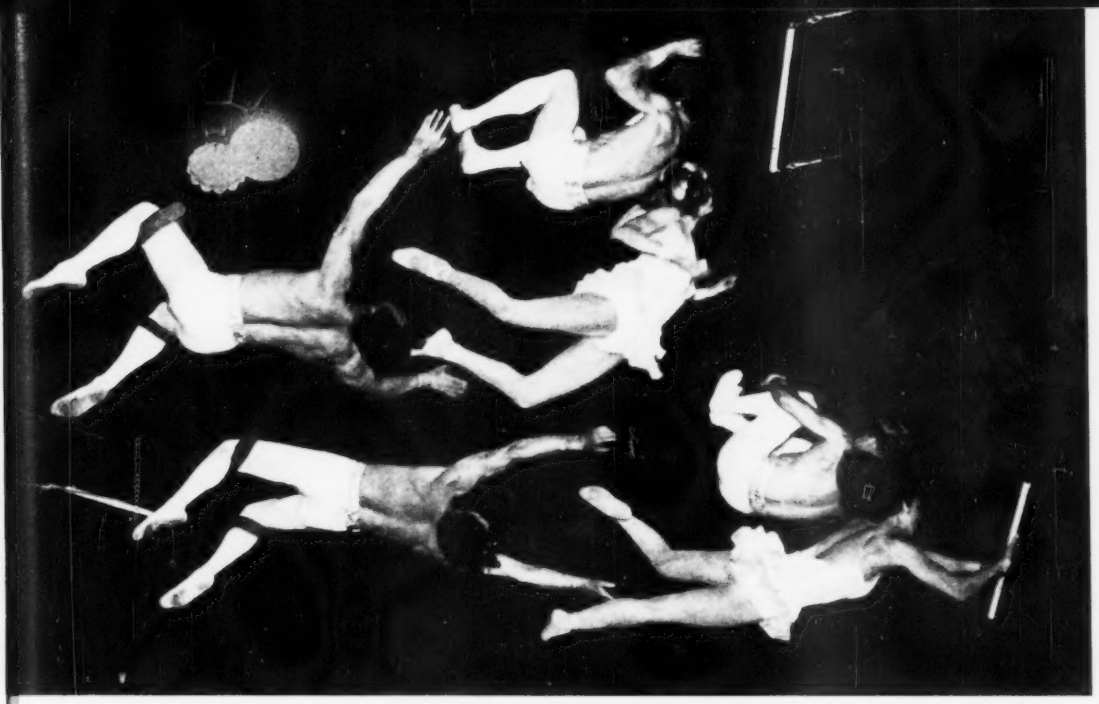
Timing and camera position are important in scenes like this of dogs playing basketball. See the show through once before you shoot it—then you can catch climactic action at its peak.

might otherwise miss. Now, let's look at equipment.

It's a good practice to check your equipment carefully before going out because a faulty camera may cause you to miss a picture which will prove impossible to retake later. I had a sad experience on this score which will tend to emphasize the point. Harry Dann had consented to do a special series of pictures for both black-and-white and color one afternoon. Since I had been having a little trouble with my flash synchronization, I took the camera to a repairman and asked him to work it over. When I went to pick up the camera it was still apart, and the fellow who was doing the work had gone to lunch. One of the other men said he'd put it into shape and that I could have it in fifteen minutes. Later in the day, after shooting about three dozen black-and-whites and eight color pictures, I found that they had failed to replace the rear element of the lens and I had been knocking myself out with only half a lens. Had I double-checked the job, I might have saved myself a lot of unnecessary work and expense.

To a large extent, the value of a picture is gov-

Fascinated spectators will provide colorful human interest scenes—but be sure you catch them candidly, with no one staring into the lens.



Spectacular method of staging a trapeze act was developed when Fishback asked the troupe if all could make passing leaps at once, like this. (Heretofore, they had worked alternately in pairs). Thus, circus got a better act, Fishback a superb shot.

erned by how powerful and how complete a story it tells. Since newsmen have developed their abilities along this line to a maximum, it might pay to examine their techniques with a view toward applying the same approach to your circus pictures. In shooting flash, speed and accuracy are important. Deliberately focusing and setting your diaphragm are fine when you have the time, but a great many pictures require a lot faster reaction on your part than that. Since you really have nothing to lose, this is a good opportunity to pre-set your camera for distance and diaphragm opening and try some "snap judgment" shots. When I was stalking the basketball playing dogs for shots, I used Du Pont 428 film because of its speed, set the distance at 15 feet, the diaphragm between f/11 and f/16, the shutter at 1/400, and banged away with G.E. No. 22 bulbs. You should set up a few dry run practice sessions before actually using this approach so you will be reasonably adept at judging distance. Once you've found the value of this technique, you will find that it frequently comes in handy in your other work.

As long as you don't interfere with the view of the crowd and are discreet about not fouling up the act, you can try a number of these shots and still not incur the displeasure of the management. Of course, the number of people trying to do this at the same time is a factor. If your camera club of 30 members were all banging away together, confusion would reign and you'd probably get thrown out. Always keep in mind that the (*Continued on page* 88)

Unicycle routine is staged by the famous Shyrettos. Pictures of this type can be sold to be used for future billings. (Flash is used only with permission—which ensures that no actor's safety is jeopardized.)

Bantering with surgeons and fellow photographers, Miss Browning looks the picture of calmness—even at this point, when surgery has been under way more than an hour and she has made 70 exposures. It did take a bit of determination, she agrees.

She Photographed HER OWN Operation

By

KENNETH WRIGHT

Mary Eleanor Browning makes photo-medical history as she photographs 108-picture series while doctors perform major surgery on her

WHEN free-lance photographer Mary Eleanor Browning learned that she had to undergo major surgery she did not bemoan her fate but decided to make an adventure of adversity by attempting something no photographer had done before—a picture story of her own operation, the removal of a dangerous tumor.

Could a woman photograph her own operation without blacking out? Some of the doctors and most of the nurses at the Kew Gardens General Hospital in New York where Miss Browning made photographic and medical history did not think it could be done. The assistant surgeon took a dim view of the whole idea and predicted that her proposed project wouldn't get beyond a couple of trembling exposures. But if he thought he knew the female of the species he certainly didn't reckon with the indomitable genus *photographer*. You just don't know the meaning of "determination" until you've gotten in the way of a photographer on assignment.

Mary Eleanor Browning was a photographer on assignment—a lensman hell bent on making a picture story of her own operation from first incision to final suture. She had three good reasons for her fantastic plan, two of her own, and one fortuitously provided by the operating surgeon who apparently didn't share his assistant's skepticism. He was co-operative from the outset.

"He told me," she said, "that if I succeeded it would be a tremendous morale builder for nervous surgery patients. Naturally if I could remain calm enough to use my cameras I would prove that a major operation is not a fearful ordeal."

That certainly added moral support to her other

Spinal anesthetic is injected. The operating surgeon was sympathetic toward Miss Browning's idea of photographing the procedure, but his assistant took a dim view — predicted failure.

two reasons: Number one was the plan to sell the resultant pictures to a magazine. Her other reason was to prove that she was not a nervous type.

Come hell or high water nobody could stop Eleanor Browning. She planned the job, although warned of the serious state of the tumor, as thoroughly as she would any important magazine assignment. In order to watch and photograph the operation from a prone position she purchased a round, framed mirror 22 inches in diameter which was wired to one of the big overhead floodlights used in surgery rooms for illumination. The mirror added weight to the boom-supported lamp, which had to be counter-balanced with two small sandbags slung over the boom. With this mirror in place she could command a full view of her operation.

Such was the co-operation she received that she was allowed to bring into the hospital the following lighting equipment: One Bardwell McAllister 750-watt spot, one 16-inch reflector with No. 4 floodlamp which she intended to use for indirect overhead illumination, and a 12-inch reflector with No. 1 flood for use as a fill-in light. She set these lights up carefully two days before the operation when she went in to take her test shots, and explained to the hospital photographer how they were to be placed during the operation. They were to serve the dual purpose of providing illumination for the operation—replacing the big light which was now blocked off by the mirror —and correct lighting for the photographic job.

Needing an assistant, she called her friend Florence Harriss, in charge of photographic files of the Association of American Railroads, in Washington, D. C. Mrs. Harriss, cool of nerve and a photographer in her own right, had photographed—without flinching —an earlier minor operation on Miss Browning. She left her home, husband, and job, and hurried to New York to help her friend.

On the morning of the day of the operation, Miss Browning busied herself going over the photographic details of the job, thus keeping her mind off the im-

Entire set-up is shown above. The 22-inch round overhead mirror, purchased earlier and mounted below the surgery floodlight, gave Miss Browning and her camera a full view of the operative field. Her own lighting equipment furnished illumination to replace that cut off by mirror. Below, she directs adjustment of the mirror.

pending surgery. She had asked the anesthetist not to give her a sedative so she could be as alert as possible. He promised he would give her "something special" that would calm her but also keep her awake, and the surgeon promised to "keep things lively" if she got too drowsy. Mrs. Harriss was allowed a quick conference on the job, and then was sent to the waiting room.

At 1:45 P.M. the nurse announced "the pie-wagon is here for you, honey," as she gave her a shot of the "special formula" which turned out to be morphine. At 1:50 P.M. Miss Browning was wheeled into the operating room where she got her first (photographic) jolt. Only the 750-watt spot was set up. Through her morphine fog she griped about this but nobody paid any attention. She realized that she would have to make the best of it and use only the single spot.

They rolled her over, gave her the spinal. That was a real shock; she recalls an intensely sharp pain, but it shook off to some extent the first effects of the morphine injection. "Then they rolled me on my back and as my foot went to sleep, started giving the blood transfusion," she says. It is interesting to note that the transfusion was given through the foot rather than the arm (the usual procedure) in order to leave her arms free to handle the cameras.

"Florence then handed me the exposure meter and I directed the setting of the mirror in place and took a light reading. With the original set-up I would have shot 1/50 second at f/8 using Kodak Super-XX film and I was extremely disappointed in having to halve the speed to 1/25. To have opened the diaphragm to f/5.6 would have reduced the depth of field to an impractical extent," she recalled.

"Florence handed me the Rolleiflex and I set it and handed it back. We did the same with the Leica.

"The surgeon, who was now ready, waited until I finished. 'Ready?' he said. 'O.K., go ahead,' I said, taking up my Rollei which was focused through the overhead mirror. I watched intensely and thought 'if I can get through the first shock I'll be all right.' I pretended that I was looking at a television screen."

Few ordinary people would have much success with such pretense, but Miss Browning said that she had no trouble watching herself objectively. "Quickly, the surgeon's scalpel made a deft thrust and I watched the long red line open ten inches. I was momentarily surprised that I hadn't passed out. I raised the camera and took the first picture.

"I was impressed with the surgeon's speed and wondered whether I could stop his hands in motion. I thought 'people won't blame me if I can't do it' and then instantly thought 'well, if I can't do it I shouldn't have started this in the first place.' I rechecked my focus and went on calmly shooting. Before the operation, I had anticipated that the sight of blood would be the big shock and I was surprised that it wasn't revolting to me. I was fascinated by the wonderful speed and teamwork of the surgeon's hands.

"They worked with incredible speed as the assistant picked up the blood vessels, tied them with thread and clamped the hemostats. For a long time no one spoke. I did not notice the flashes of the other photographers (the hospital had supplied one). I

Self-portraits of Miss Browning and her operation show: (left) doctor probing with hands after incision is made; (above, left) assistant clamping hemostat to blood vessel held by surgeon; and (above, right)—as the ordeal nears its end —preparing for stitching. Note round edges of mirror frame.

Three days later Miss Browning was up and about; in two weeks she looked like this as she received visits and calls from friends congratulating her on her photo-medical achievement. Steve Esoff took this shot. The cat is Linda.

Operation is complete, anesthetist removes neck clamps, surgeon wipes perspiration from chin with cap, and Miss Browning folds her camera as she complacently notes total number of shots—108.

kept on fighting that morphine. I kept shooting with the Rollei and had taken twenty-four pictures when I started to hiccup and gasp for breath. I thought I was getting sick and felt as though I was floating away. The anesthetist grabbed an oxygen hose and clasped it to my nose as my blood pressure took a terrific tumble. The assistant surgeon said 'she's through,' but I didn't know what he meant. The voices sounded far away and seemed to take a long time to reach me, but after four or five breaths I said, 'no, I'm all right now.'

"Except for those few moments when I thought I was really going under, I kept on taking pictures and asking questions about what the surgeon was doing as I watched his skilled hands in the mirror. I told jokes to keep awake, for the drowsiness was getting worse and the cameras were getting heavier and heavier. Even the little Leica felt like a big studio camera.

"Finally, the surgeon finished and began stitching the incision. I returned to the Rollei and got all the details of the stitching and bandaging operations. When they wheeled me out of the operating room it was 3:25 P.M. For an hour and a half I had been shooting steadily and had exposed three rolls in the Rolleiflex and two in the Leica—a total of 108 shots. Florence had taken 72, the hospital photographer 14.

If further proof be needed that the female is not the weaker sex, Mrs. Harriss (*Continued on page* 88)

This setup for easel tilting was used to correct the picture shown on the facing page.

A SIMPLE REMEDY for DISTORTION

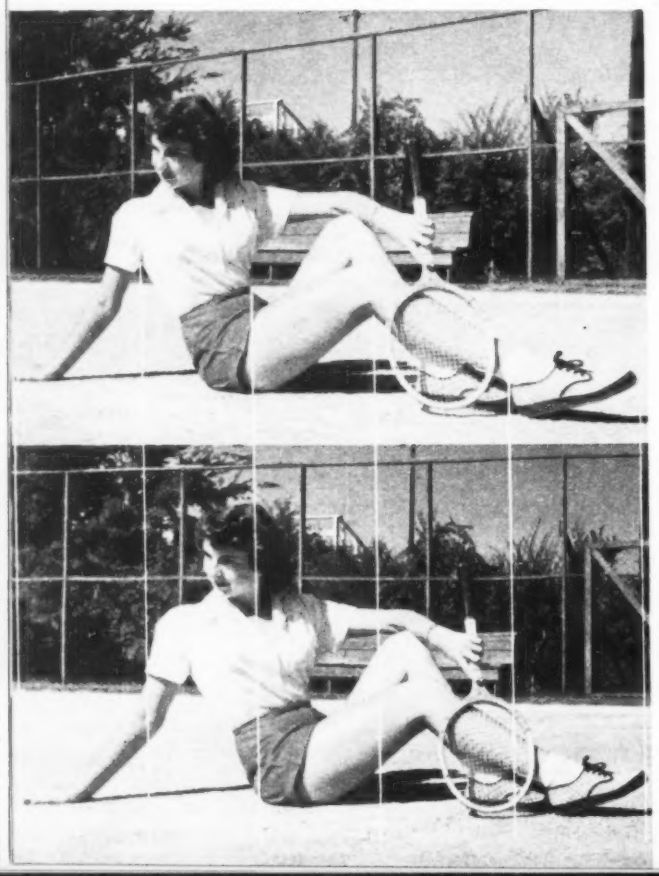
Bothered by large feet and small heads in angle shots? Tilt your easel to correct distortion in the pictures you take every day

BY OTHA C. SPENCER

Director of Photography, East Texas State College
Photographs by the Author

YOU can eliminate distortion in pictures of people by tilting your enlarging easel. If your subjects' feet look too big in pictures taken from a low angle, this simple darkroom trick will solve the problem. If heads seem over-size, a tilt in the opposite direction will bring them back to normal. This method of projection control is one which a majority of photographers have read about, but few have tried. Of these, still fewer have adopted it as one of their own techniques, in spite of the many advantages that it has to offer.

At a community camera club meeting recently the lecturer asked how many members were familiar with easel tilting. Only one member raised his hand. Further questioning, to find the reason for the lack of familiarity with this basic technique brought this answer: "The only explanations I have seen for easel tilting were concerned with the straightening



Before and after pictures show the results you can obtain by tilting your easel. A straight print (top) reveals lengthening of legs and feet because the camera was too close to the subject. By raising the right side of the easel and lowering the left, a more pleasing result was obtained (below). Vertical lines make it easy to see how the degree of enlargement varies in different parts of the corrected picture. Note, too, effect on the fence behind the model.

Distortion resulting from the use of a low camera angle makes the model's hands appear large in this picture. Her waist has been broadened; her head seems small in relation to the rest of her body.

Correction has been made in this picture by tilting the easel in enlarging. The bottom of the print was raised to make the hands smaller, while the top was lowered to make the face appear larger.

of vertical lines of buildings. I haven't shot a building in several years, so what good is this method to me?" A surprising number of members agreed.

Considering this club's reaction to easel tilting, any explanation of this method, if it is to serve the majority of photographers, must explain the reasons for its use aside from architectural photography. As one of the other members remarked, "there's a lot in the world besides parallel vertical lines."

So let us look at this control method in the light of day-to-day pictures we all take. Before we begin we should consider the camera. Camera lenses have a characteristic of photographing objects close to the lens large, while things far from the lens are relatively small on the film. This is such a basic statement that many photographers fail to see how it applies to their everyday picture making.

Things appear unusually large when they are very near the camera. We refer to this as camera distortion. Because the human eye makes allowances for this distortion, we seldom are conscious of it in real life. The eye doesn't make the same compensations in looking at pictures, so the same amount of distortion there does not appear natural.

This is when easel tilting becomes of value. It is a method that can be used to minimize, cancel, or even exaggerate distortion caused by camera position. Consider the accompanying pictures of the model in the black formal dress as examples of camera distortion, and correction by easel tilting.

The model is posed and the photographer moves his camera into shooting position. He has selected a low angle. With the camera in position we have the following situation: the distance from the lens to the model's hands is 4 feet, while the distance from the lens to the model's head and shoulders is 6 feet.

This difference in distance will cause distortion in the negative. A straight print from this negative (at the left) shows the result. The hand and forearm are larger in relation to the rest of the figure because of their nearness to the camera lens. The head and shoulders are smaller in proportion because they are a greater distance from the lens.

Usually distortion of this kind goes unnoticed, but it becomes evident when the picture is studied carefully. Often it is almost detected by someone who says, "there is something about that picture that is not right, but I can't tell what it is." It is then that your reputation as a photographer suffers.

Remembering the reason for distortion, we easily can see how it can be corrected during printing. The size of the projected image depends on the distance

The arm of the subject is elongated in this picture because of unfortunate choice of camera position. Being closer to the camera than the rest of the body, the hand appears to be out of proportion.

By tilting the easel the author has made the arm seem shorter, and has made the face seem to come nearer the camera. The bottom of the picture was raised; the top was lowered to make the head larger.

from the enlarger lens to the printing paper. Therefore, we change this distance by tilting the easel so that one edge of the printing paper is nearer the lens and the other is at a greater distance.

This will produce unequal enlargement of portions of the negative, just as the camera produced different relative image sizes when the picture was made. We are now projecting the portion of the negative which is smaller onto the section of printing paper that is farther away from the enlarger lens. Since the projection distance is greater, it will be enlarged more and hence will be more in proportion to the rest of the picture.

The corrected picture at the right shows the model's lovely features as they appear in real life. Camera distortion is compensated for, in this case, by tilting the easel to bring the base of the picture nearer the enlarger lens and to place the model's face at the top of the picture farther away from it.

The pictures of the tennis player illustrate how lateral distortion is corrected in the same manner as vertical distortion. The only difference is that to correct lateral distortion the right or left side of the easel is raised instead of the top or bottom.

Because enlargers are built to project pictures in a plane parallel to the negative, focus becomes a problem when the easel is tilted. The solution to this problem is to focus the image sharply at the center of the easel and stop the lens down until the entire image is in focus. Focusing at wider apertures is facilitated if you have an enlarger that provides for tilting the negative in the opposite direction from the easel.

When the easel is tilted, a slight difference in tone between the two extremes of the projected print will result because of the difference in lens-to-paper distance. The near side of the picture will be lighter and the far side darker. It will at times be necessary to dodge the part of the paper near the lens, holding back a part of the light from it to even the exposure. This is not necessary except in extreme cases of tilting.

In some instances distortion is desired for special effects. Distortion can be planned and exaggerated to emphasize some particular part of a picture or an idea it conveys. Projection printing offers a very fine opportunity for this type of artistic expression.

Easel tilting produces a form of distortion called elongation. The accompanying pictures of a modern dance group illustrate this effect. The normal one was

printed with easel flat. Notice how the elongation exaggerates the movement and distorts it in an attempt to symbolize the upward movement of the dancers.

For elongation and distortion of this type it is often necessary to tilt the easel to an extreme. In printing the dancers, the easel was tilted to about 45 degrees. The amount of tilt necessary can be judged by watching the projected image on the easel and noting the elongation of the lines as the easel is placed at various angles.

Another application of this technique, which is more practical than artistic, is in the printing of portraits of subjects with round faces and the figures of people who are short and plump. Printed with slight elongation these pictures make the subjects appear flatteringly slim. If this is not carried to an extreme the distortion is not noticed and the portrait will have a pleasing quality that is hard for the observer to detect.

Tilting the easel corrects, or produces distortion over the entire printing surface. The experimenting photographer sometimes desires to have certain parts of a print distorted, while leaving the remainder normal. This trick also may be used for emphasis or an artistic idea, and is very simple to accomplish.

An area at the corner of a picture is easy to distort. Set up the print in the normal manner. Before exposure, one corner of the printing paper is turned up toward the enlarging lens so that the area in that corner is at about a 45-degree angle to the easel. This will elongate the projected image in this part and produce a picture that is distorted only in this area.

Varied effects also can be obtained by printing with the paper curved. With the enlarger light on, the image is projected onto a piece of white paper until the desired distortion is achieved. This calls for considerable experimenting. The paper then is replaced with a large sheet of printing paper and the exposure is made.

A convenient procedure is to place the paper on two supports, so that the edges are held above the surface of the easel while the center dips down and touches it. The supports need not be parallel, and the easel itself can be tilted at an angle before you start. There is no limit to the amusing possibilities of distortion pictures.

A larger piece of printing paper than is ordinarily needed should be used to make distorted prints. This is because the distorted picture takes an unusual shape. When it is trimmed (*Continued on page* 128)

Planned distortion sometimes can be used to make a picture more effective. A straight print of this modern dance group, below, reveals slight distortion because of the low camera angle from which it was taken. The same negative, printed with the easel tilted almost at an angle of 45 degrees, yielded the result at the right. Elongation of the dancers' figures enhances the effect of movement.

1

Kee
bac

An ur
for e
of ac
a low
your
succe
Peter
his lo
again
of De
when
lifegu
darke

FIRST

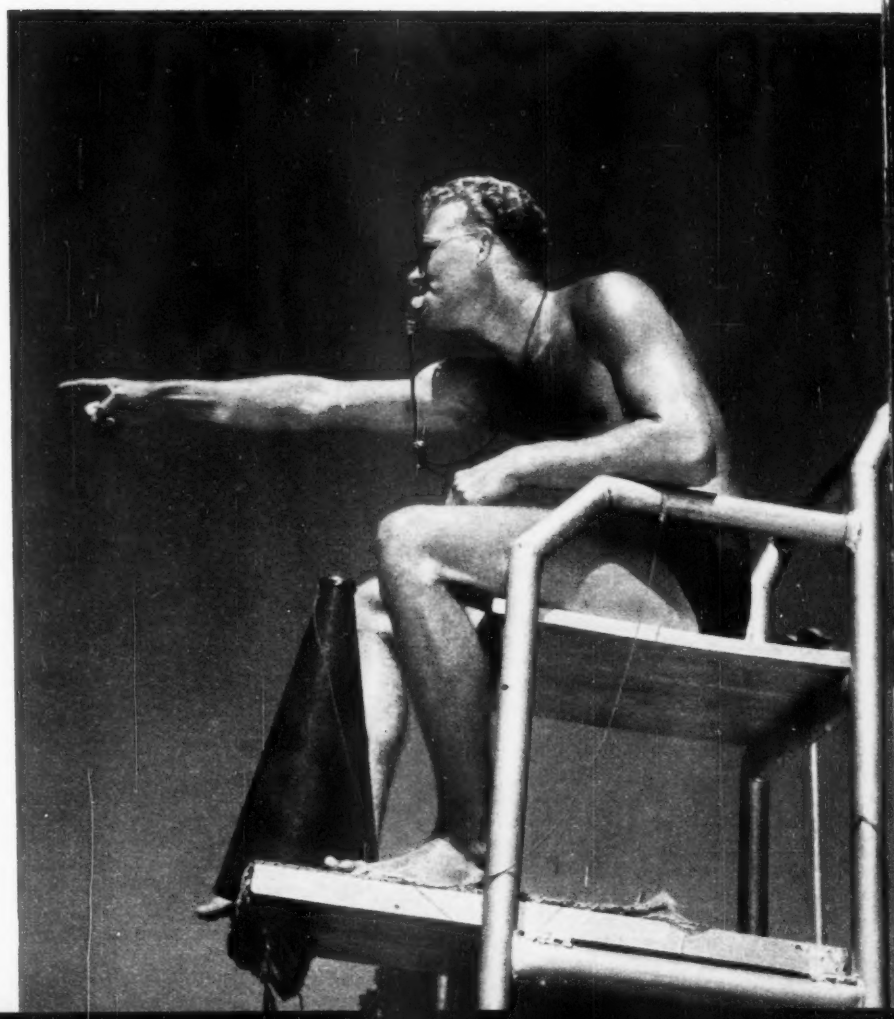
PETER

5 'musts' for better summer pictures

1. Keep the background neutral
2. Get the figure in
3. Put the sun to work
4. Crop 'em close
5. Look for a frame

THE LIFEGUARD

RICHARD WOOD



1

Keep the background neutral

An unobtrusive background is one "must" for effective pictures. One easy method of achieving simplicity is to shoot from a low camera angle and use the sky for your background—a trick employed with success in both the pictures shown here. Peter Gowland of Los Angeles emphasized his lovely model, left, by outlining her against the summer sky. Richard Wood of Des Moines tried the same technique when he took the fine photograph of a lifeguard, right. He used a filter to darken the sky and dramatize his subject.

FIRST MATE

PETER GOWLAND

CONTEMPLAT

D. JOHN LUC

CONTEMPLATION

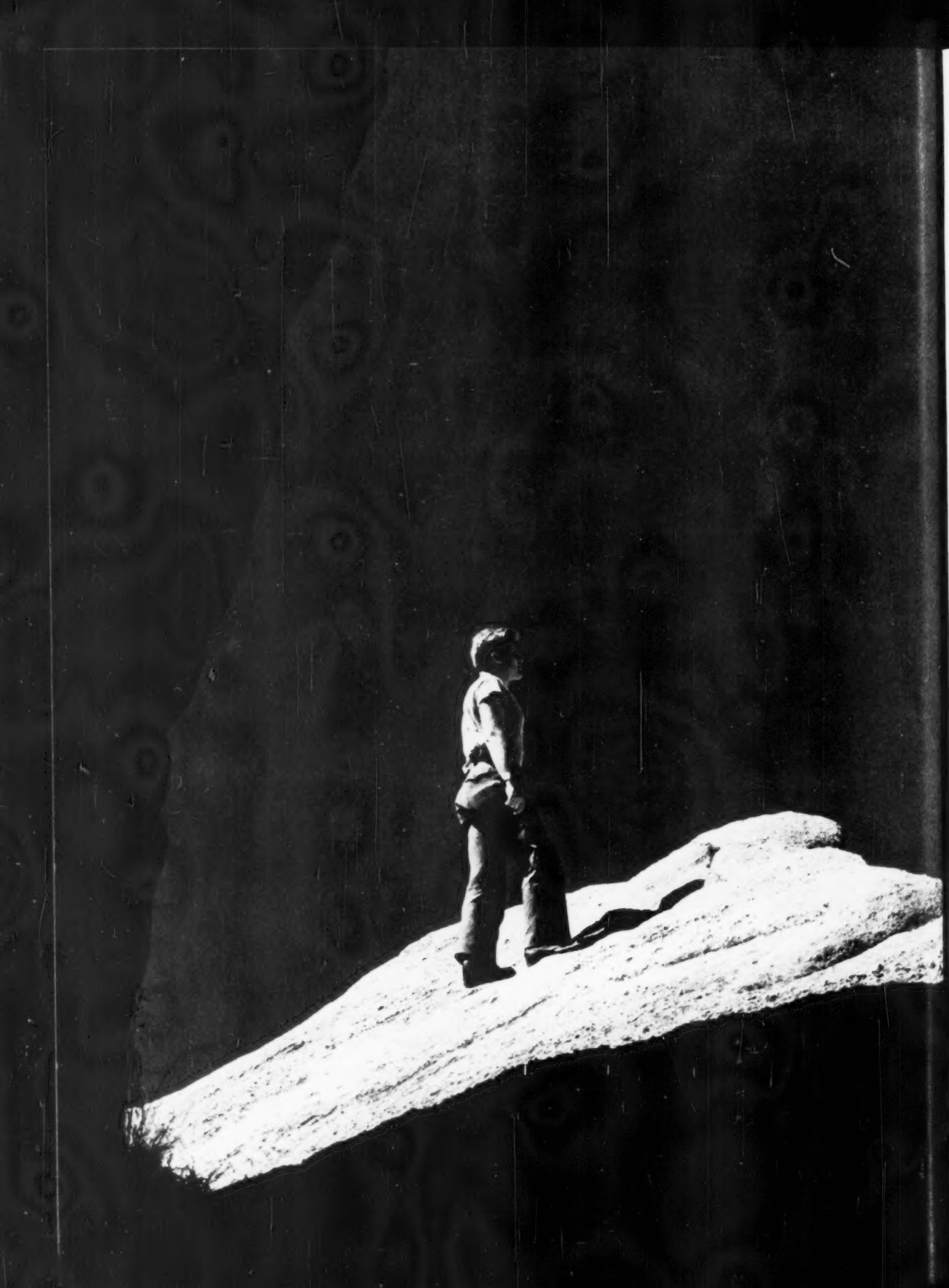
D. JOHN LUCEY

RIO REVERIE

EARL LEAF

2 Get the figure in

Many of the scenes we photograph during our summer picture-taking excursions seem to lack a certain something. Often that "something" is human interest. D. John Lucey of Durban, South Africa, added a plus quality to an ordinary setting, left, by including a figure in his shot. The same device was used in the above picture by Earl Leaf of Hollywood, Calif. He made this photo more than a run-of-the-mill landscape by introducing a personal element—the young couple in the foreground.



MOUNTAI

DIMITRI LA

Dr
th
le
si
w
wh
a
w
H
th
of
int

MY S

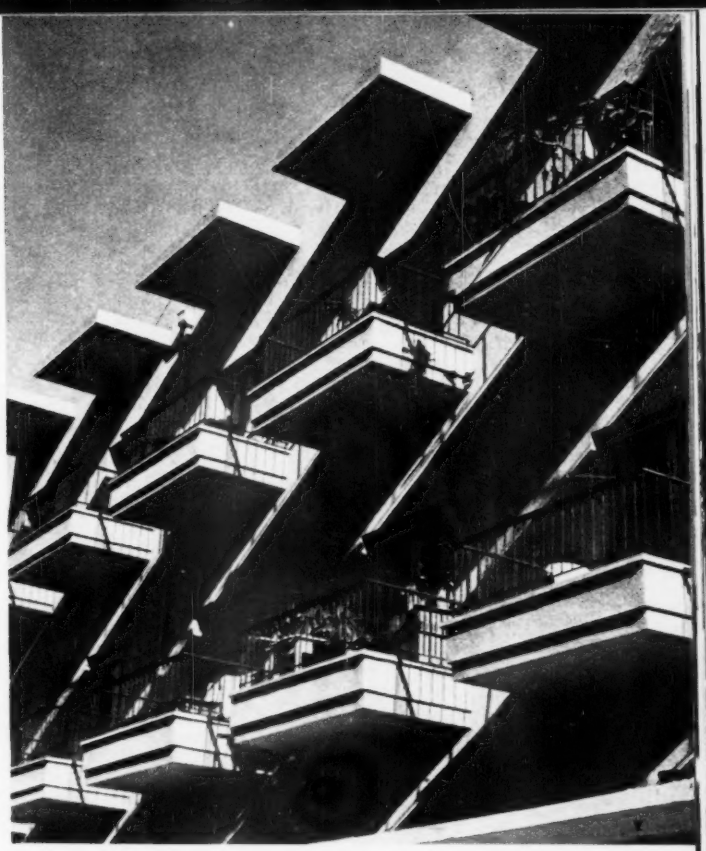
PERC

MOUNTAINEER

DIMITRI LA ZAROFF

3 Put the sun to work

Dramatic use of sunlight adds impact to each of these three pictures. Dimitri La Zaroff's mountain scene, left, gains punch from the spotlight effect of strong side-lighting. The interesting pattern study, right, was recorded by Arieh L. Goldman of Tel Aviv, Israel, who waited until an afternoon sun presented him with a set of crisp, diagonal shadows. Old Sol's rays also were put to work in the picture below, by Percy J. Hussakof of Brooklyn, New York. The long shadow of the camera fan becomes a striking and essential part of this sidewalk composition. Try for some of these interesting sunlight effects in your summer pictures.



DIAGONALS

ARIEH L. GOLDMAN

MY SHADOW AND I

PERCY J. HUSSAKOF

SUN, SAND, AND STRAW

GLEN FISHBACK

4 Crop 'em close

Amateurs often include too much subject matter in the prints they turn out. As a result their pictures are confusing from the standpoint of composition and the message each is supposed to convey. In the case of many photographs this fault can be corrected by close cropping. The advantages of using this simple device become apparent in the pictures shown here. Glen Fishback of Sacramento, Calif. eliminated unwanted detail from the shot above by portraying only the head of his attractive model. Ted Burrows of New York City effectively told the story of a mare's love for her foal, right, by showing a striking close-up of the two animals.

MOTHER LOVE

TED BURROWS

CASBAH SQUARE

B. G. DAVIS

5 Look for a frame

A picture's center of interest can be emphasized by a frame—either natural or man-made. B. G. Davis of Highland Park, Ill., made use of a picturesque archway, above, to frame a scene in Casbah Square, Tangier. Dick Ham of Los Angeles employed natural framing when he posed his model in a seacoast cave for the striking color shot, right.

CAVE NYMPH

DICK HAM

Pinpoints of light glowing luminously through the fog outline a mighty bridge in this outstanding night scene by Sylvia Bergel of Flushing, N.Y.

LIGHTS AT NIGHT

AFTER-DARK shots have mystery and sparkle — dramatic interest not often possible with pictures made in bright sunlight. If you find that your photographic collection needs something to give it more impact and excitement, the answer is easy — make pictures at night, in color or black-and-white. With warm summer evenings at hand, why not go for a stroll — with camera and tripod. When you see something fascinating — like the colorful store windows and advertising signs of Main Street, the garish brilliance of a local carnival, or the stark drama of a figure spotlighted against a building — place your camera on the tripod, stop down to about *f*/8, set the shutter on "time," and expose for a few seconds. (The bridge shot above got 3 secs at *f*/22 on fast film; the Manhattan color scene was given 4 minutes at *f*/8 on Kodachrome.) Take several shots and vary the exposure each time. Soon you will have learned ***the magic of lights at night.***

Sharp contrast of a lone figure spotlighted against the surrounding shadows sets the mood for William Cargile's "Refuge."

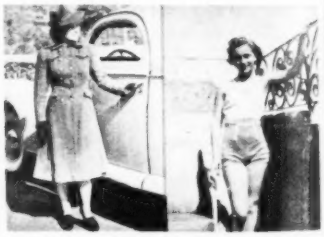
Tips ON POSING YOUR MODEL

Classify her type, discover her best features, and make better pictures—with the help of this graphic guide

By HARRIETT SHEPARD
and LENORE MEYER
Co-Authors of "Fundamentals of Posing"

A PRETTY MODEL is easy to find. She may be your sweetheart, sister, wife, friend, someone who asked to pose for you, or just a stranger picked from a crowd. But finding an attractive model is only the first step; you'll need special know-how to take pictures of her that prove she is pretty.

Perhaps your subject doesn't hope to become a career model, but we'll bet she has a secret desire for pictures that prove she *could* be. Or maybe you do know a girl with professional



Snapshots like these lack interest and effectiveness because no care was taken when posing the subjects.

Lovely Chris Gibson modeled for this attractive group of pictures which show how pose, props, makeup, and wardrobe can be combined for professional-looking results. Such photographs will make a flattering addition to your family album or a valuable aid for a would-be model.

Eye-Catcher type of model has a face and figure suitable for provocative cheesecake or glamour treatment illustrated above.

modeling ambitions. Whether your aim is to make flattering prints for a personal album or to launch a model's career you'll get better results if you plan your pictures with care. Remember—that smooth, professional look seen in magazine advertisements and illustrations didn't come about by accident; it resulted from a skillful combination of pose, props, make-up, and wardrobe. The simple method explained here will help you to plan 'em like the pros.

Almost every girl you'll ever photograph will fall into one or more of five basic model types: Eye-Catcher, Junior Fashion, Conservative Fashion, High Fashion, and Illustration. For examples of these five types see the pictures shown here. Each set includes a head shot, a three-quarter, and a full-length view. Accompanying charts give details about head and body requirements, preparation, and shooting procedures for the different classifications.

The five basic types deserve careful study because they are your blueprint for effective posing. They can help you make better pictures by giving you a theme or idea around which you can build your photograph for a unified effect. Here are thumbnail sketches of the classifications, typical poses, and markets open to each. (Markets, of course, are very important if your subject has her eye on modeling as a career and wants to sell her abilities to prospective clients.)

Eye-Catcher. This type of model is the pin-up girl or "cheesecake cutie" with face and figure suitable for provocative glamour treatment. Many advertising and publicity markets are open to her.

Junior Fashion. Casual and spontaneous poses usually are best for the pert teenager. Magazines, newspapers, and catalogs displaying junior-miss fashions are her markets.

Conservative Fashion. The wholesome American woman of any age usually looks best when posed simply among plain surroundings. This type of model is

EYE-CATCHER

QUALIFICATIONS

HEAD REQUIREMENTS

- Regular features
- Pretty; Vivacious
- Soft and curly hair

BODY REQUIREMENTS

- Good proportions
- Feminine curves
- Full bust
- Shapely legs
- Slim ankles

PREPARATION

GROOMING

- Flashy-looking make-up
- Full, curved lips
- Well-arched eyebrows
- Soft, feminine hairstyle

CLOTHING

- Feminine and revealing
- Form-fitting swim suits
- Brief shorts; Sweaters
- Lacy blouses or negligees
- Low-cut evening gowns

SHOOTING

PROPS

- Telephone
- Beach ball; Straw hat
- Compact and powder puff
- Furs; Sun glasses

POSE

- Accentuate curves of bust, waist, hips, and limbs
- Provocative expression to catch the eye

Junior Fashion model is a pert, attractive teen-ager. Casual and spontaneous poses usually are the most appropriate for her.

needed by publications and department store ads which show conservative fashion wear.

HIGH FASHION. This ultra-chic sophisticate usually is tall and slender. She models advanced fashions in class magazines where stylized poses and cool casualness are favored.

ILLUSTRATION. Any model with the dramatic ability to tell a story or sell a message for ads and illustrations in magazines.

The average pretty girl knows little about what makes a good photograph of herself. She may not know what type of picture she is best suited for, what clothes to wear, how to groom herself before posing, or what angles of her face and body are the most flattering. If she is professionally minded she may not understand what type of picture would best qualify her for modeling jobs, or what commercial photographers are looking for in a model.

On the basis of the physical requirements given in the charts, analyze your subject and decide which type she fits best. Then choose props, clothes, and make-up to match. Girls who insist on classifying themselves incorrectly can be guided with tact. For instance, don't let a junior miss pose for exotic high-fashion shots. Instead, make the type of photo she does fit seem more attractive than the ones she doesn't. Of course many girls will be able to pose for two or more of the five classifications. The important thing is to make sure your subject thoroughly understands which type of picture you are aiming for and exactly what you expect of her.

It's a good idea to suggest what articles of clothing you want the girl to wear. Explain that solid colors are best because polka dots, flowered prints, checks, stripes, or intricate detail will distract attention from her features and personality. If you're aiming for a professional market, advanced styles are preferable because they will insure the picture against going out of date so quickly. Insist that all clothing be well

JUNIOR FASHION

QUALIFICATIONS

HEAD REQUIREMENTS

- Attractive features
- Typically youthful and alert
- Intelligent appearance

BODY REQUIREMENTS

- Youthful and pliable figure
- Slight build; lithely rounded
- Medium bust
- Long, slender legs

PREPARATION

GROOMING

- Natural make-up
- Rakish or casual hairstyles seen in current magazines

CLOTHING

- Practical and trim looking
- Popular length shorts
- Slacks and sportswear
- Blouse or sweater and skirt
- Coat; jacket; youthful suit
- Party or school dress

SHOOTING

PROPS

- Pencil and book
- Soda and straw; apple
- Phonograph records
- Pets; flowers
- Sporting equipment

POSE

- Carefree spontaneity of body
- Pert awkwardness
- Whimsical poses exemplifying youth
- Exaggerated positions

QUALIFICATIONS

HEAD REQUIREMENTS

- Regular features
- Fresh and wholesome appearance
- Pleasantly expressive
- Youthful to middle age

BODY REQUIREMENTS

- Average weight
- Well-proportioned body
- Healthful vitality

PREPARATION

GROOMING

- Clean and fresh-looking make-up
- Simple, unaffected hairstyle

CLOTHING

- Clothes with good, smart lines, but not of extreme taste
- Conservative sport dress
- Conservative suit
- Conservative afternoon dress
- Coat, hat, and gloves

SHOOTING

PROPS

- Shrubbery
- Flowers; book
- Note: few props used with this market

POSE

- Complete simplicity
- Friendly, wholesome expression exemplifying the typical American woman
- Variety of poses gained through hand and foot positions

CONSERVATIVE FASHION

pressed; nothing short of heavy retouching can make a wrinkled garment look right in the finished picture.

If your subject doesn't have the appropriate wardrobe for a particular set of pictures maybe she can borrow a few clothes from a friend. Almost any garment can be pinned and adjusted to fit. The camera is easily fooled by such devices as clothespins down the back (for better fit at waistline or less flare at hemline), tissue under the skirt or in puffed sleeves to fill them out, and added padding in the shoulders. Use whatever trick is needed to make the garment look smooth as long as you don't sacrifice a striking pose or spontaneous expression.

Gather up a few appropriate props before you start shooting. Good props add story-telling interest and make the model less self-conscious because they give her something to do. But remember, every item used should be in keeping with the picture type you have

Conservative Fashion type, a wholesome American woman of any age, looks best when posed simply among plain surroundings.

High Fashion model type is a chic sophisticate with tall, slim figure. Assured casualness and stylized poses are appropriate.

selected. It should aid the final effect, not attract undue attention to itself.

With the preliminaries out of the way you're ready to shoot. Take a series of pictures from different camera angles and distances. Close-ups and head shots should display the subject's features and expressions to best advantage. Three-quarter views should show the general formation of the figure but also play up the face and hands favorably. Use a contrasting background to emphasize the body's silhouette in full-length pictures.

Where can you get ideas for poses? Current magazines are your best textbooks. Look at the ads and illustrations, see how professionals pose their models, then do the same with your subjects. Many effective poses can be adapted from ballet and folk dances; your nearest TV set will provide plenty of material. Another good source is people you know with dra-

HIGH FASHION

QUALIFICATIONS

HEAD REQUIREMENTS

- Finely chiseled features
- Sculptured elegance
- Cool expressiveness

BODY REQUIREMENTS

- Tall and willowy
- Aristocratically graceful

PREPARATION

GROOMING

- Groomed to type
- Exotic or sculptured make-up
- Extreme or advanced hairstyle

CLOTHING

- Ultra-fashionable
- Resort wear
- Lounging slack suit
- Blouse with jewelry
- Cocktail dresses
- Suit (dressy or tailored)
- Evening gown
- Hat, gloves, and furs

SHOOTING

PROPS

- Architectural details
- Paintings
- Modernistic sculpture
- Unusual furniture
- Stylized lighting effects

POSE

- Highly stylized posing positions
- Slenderness of body emphasized
- Artistic use of hands and arms
- Assured casualness of expression

QUALIFICATIONS

HEAD REQUIREMENTS

Features suitable for character portrayed
Dramatic pliability of expression

BODY REQUIREMENTS

Variable: depends on the type of character displayed
Ability to suggest mood or emotion

PREPARATION

GROOMING

Appropriate hairstyle and make-up
Dramatizes character portrayed

CLOTHING

Simple clothes with good lines
Typical of character portrayed
Period or contemporary costume

SHOOTING

PROPS

Home or office furniture
Food
Bric-a-brac
Household articles
Sports equipment
Working equipment
Any item needed to help tell the story

POSE

Tells or sells a specific message through co-ordinated face and body movement
Dramatic and expressive

ILLUSTRATION

matic training. If you stay alert and observe carefully you soon will be able to create poses on your own.

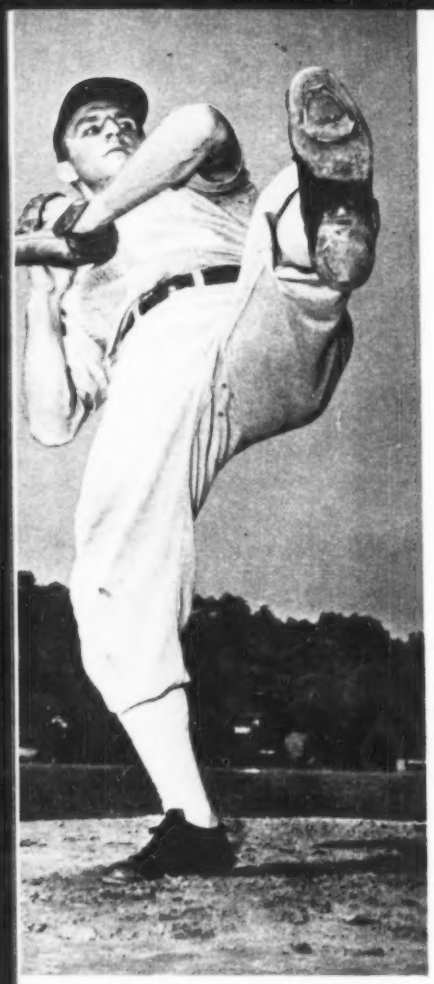
Here are a few general rules to help you get started. By careful placement of arms and hips you can avoid the impression of heaviness and bulkiness in your subject. Don't let an elbow attach itself to a hipline. Slenderize the hips by keeping them at an angle to the camera; never allow them to face the lens more squarely than the shoulders do. Arms are particularly graceful and versatile because they seldom carry the body's weight. Arm positions can show movement and character; they can add interest, bring attention to important detail, or give balance to the composition. Artistic placement of hands is another detail that can do a lot to help your picture.

The more your subject knows about modeling the easier it will be for you to make flattering pictures of her. In our book, "Fundamentals of Posing," we gave a famous photographer's advice to beginning models. That advice is worth passing on to your prospective picture subjects. "Go home. Go to a full-length mirror. Strip to your scantiest so that your figure is not warped by padding or flare. Turn. Twist. Stand. Lean. Sit. See yourself at all angles. Find out which ones are best for you. Come back when you know what you're doing and know what to do when I ask you to do it."

Maybe you do know a girl who hopes to become a professional model. Your photographs might start her on the way and even carry her to the top. If you want to launch your favorite beauty on a model's career you should do the following things: 1) thoroughly familiarize yourself with the five classifications of the modeling market and the requirements of each; 2) analyze her potentialities and classify her accurately into these markets; 3) provide her with a set of sharp, up-to-date, glossy 8x10 prints.

A model's photograph is her business card and should be designed to show (*Continued on page* 125)

Illustration calls for wide variety of model types. Dramatic talent and ability to put across story or message are important.



Warming-up for a sandlot game, this pitcher was caught in a striking pose by an alert photographer who shot from a low angle and at a fast shutter speed.

WHAT TO SHOOT at the BALL GAME

By
JOHN & RICHARD CURTIS

Fido holds up play while the catcher carries him off the field. Humorous shots like this have loads of appeal and add variety to your baseball pictures.

Visit the neighborhood sandlot. There you'll find good shooting galore when the umpire yells "Play Ball!"

YOU don't have to go to Yankee Stadium to find thrill-a-minute baseball pictures. In fact, it's almost impossible for the camera fan to get on the field at a big league ball park. But don't let that stop you from shooting the ball game. Simply head for the nearest sandlot or playground. There you'll find plenty of fun, action, and human interest at its best!

When the neighborhood, school, or office teams play ball there are photographic opportunities galore—often with friends as the main subjects. Pictures of the crowd cheering the players, of humorous situations that occur on the field, and shots of crucial plays are bound to make a hit with everyone who sees them. In addition to the fun you'll have shooting these hometown games, you'll find that there is a good market for crisp photos. Local papers, the players, and persons who appear in the pictures will be your best prospects. Too, the sponsor of a team will be very happy to have sharp prints showing the name of his organization emblazoned across the players' uniforms. Sporting goods stores often desire pictures of the local teams to put in the windows of their shops.

Baseball is America's No. 1 sport! Across the country in every town and city you will find the parks and sandlots ringing with the crack of the bat and echoing the shouts of rabid fans. An ever increasing number of communities are so enthusiastic about the sport that they are spending great amounts of money to bring in night baseball. Yes, there are thousands of places where fast-moving ball games can be found and photographed. But before you start shooting, there are a few pointers about equipment and technique you should consider.

What kind of camera will yield good baseball pic-

tures? The press and reflex type cameras with curtain shutters that reach speeds of 1/1000 second are excellent for fast sports work and can be used to "freeze" motion completely. Also recommended are the cameras with front shutters that have a speed as high as 1/400 second. This is fast enough to stop most action in baseball. A 4x5 negative makes for excellent enlargements with high-speed films and does not show as much grain as smaller-size negatives. Excellent results can be obtained with reflex cameras even though they use a smaller size film, and 35-mm cameras with fast shutters and good lenses will give good negatives, providing they are exposed and processed with care. A wire-frame viewfinder or optical-type sports finder is an excellent piece of equipment to have on your camera because it enables you to watch action closely and anticipate the peak of the play.

Normally most of your pictures can be made from positions fairly close to the game's action—from along the baselines and in back of home plate—so your ordinary lens will be sufficient for the job. Whatever kind of lens you use, a good lens shade will protect it from the sun's glare and also the clouds of gritty dust stirred up by a slide into third or home.

If your camera will not shoot at high speeds, you can still get good baseball pictures when not too much motion is involved. For example, the batter waiting for a 3-and-2 pitch; the close-up of a tense nail-chewing fan; the scowl of a disgusted manager watching his Sunday pitcher getting knocked all over the park. When the catcher and umpire engage in a chin-to-chin argument over a decision, a slow shutter speed can get beautiful results. Often, after the motion of a fast play has stopped, a good shot can be made of the players sprawled on the ground with perhaps the ball tagging the runner.

An exposure meter is handy, especially toward the end of a daytime game when the lighting is very beau-

Home plate is the goal of every base runner. It's also the spot on the diamond where the most exciting action pictures can be made.

Get close to the play when covering a base or home plate. Note the photographer in the foreground of this picture. He has selected an excellent camera position for the shot he's after—near the action, yet not in the way of the players or the umpire.

Game-winning play is recorded as the umpire signals "Safe!" If interested in selling baseball pictures, this kind is always in demand.

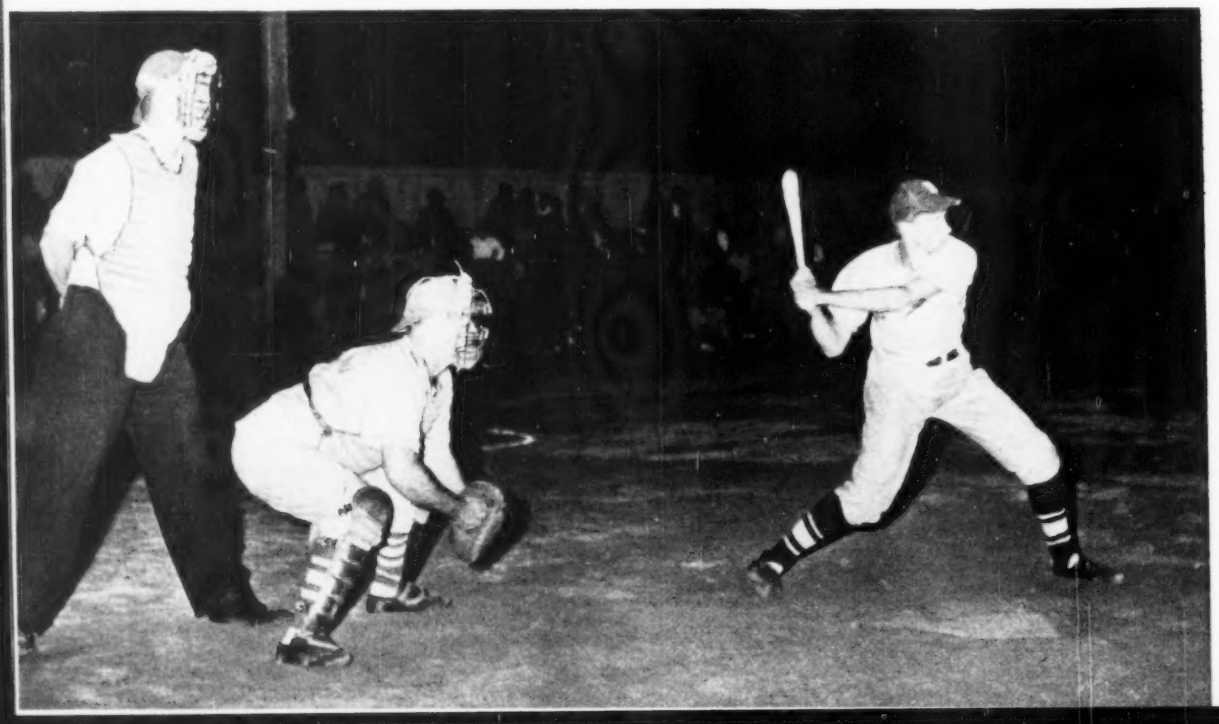
tiful but also quite tricky. While a flashgun can give nice effects in lighting a day game, especially when the sun is low late in the afternoon, at night games it is a "must." A supplementary flash about 10 feet from the camera will greatly enhance a picture. Remember to keep your flashguns high to avoid bleaching the foreground.

Before you start shooting, establish friendly relations with the umpires and coaches. Rather than ask point blank for permission to take pictures, talk to them about the game; show them, by your good manners, that you will be no bother on the field. Plan your pictures. Make each tell a story. Pack them with personality. You do not always know in advance what the action will be, but you do know it will be interesting and that you will have just *one* chance to catch it. Be on the alert for the best camera angles, and try to anticipate plays. Watch your backgrounds and lighting; often a low angle with cross back-lighting is more effective than a brightly lit level shot. Check your shutter speed, lens opening, and focus for each play.

Try to get close to the play if you are covering a base or home plate, but *don't* get in the way of the umpires and players. More than one photographer has picked himself and his camera out of the dust after being trampled by a catcher chasing a high foul. When photographing a batter, remember the catcher and home plate umpire are wearing masks, but you have nothing but a pained expression and perhaps a small camera when a line foul steams your way. Crouch with your body turned away from the batter so that if necessary you can pivot quickly and shield your face. Learn which players are most colorful; usually every team has a "spark-plug" who makes head-first slides and daring steals. Be ready when he gets on base, for action is sure to follow.

Pictures of the ball game can be divided into two general classifications: (1) action, and (2) local color. The focal point of action in baseball is home plate. It is here that the scores are chalked up—where games are won or lost depending on the number of spiked shoes that race across the "platter." Home plate is the goal of every base runner, and often the only thing that stands between him and another run is the heavily armored catcher whose iron determination and nerve bring about collisions that are magnificent to behold and record. Plays involving the catcher, runner, and umpire make dramatic and story-telling photos. Just

Night baseball is becoming popular in smaller communities and at neighborhood parks and playgrounds in big cities. You can use flash when covering these evening games. The cameraman who took this shot held his flashgun high to avoid bleaching the foreground.



Choosing up sides with the aid of a bat is a colorful diamond ritual. Even if you don't like baseball, a shot like this of youngsters at play is well worth taking.

Team mascot provides ideal subject matter for a baseball picture. Here's one with personality plus.

because there are a thousand and one good pictures of this particular play, don't pass it up. Try it, using your imagination to give the shot a new twist.

Then there is third base, the scene of desperate slides. Here you have a good chance to show the runner using perfect form in a hook-slide as the baseman tries to put the ball on him. Try to get faces in these shots; a cloud of dust and flying spikes are interesting, but it is the *expressions* on the faces of the athletes that score picture hits. When covering first base, shoot from the outfield side of the bag to get the pitcher in the background as he executes a pick-off play. For double-plays, shoot from a spot directly on a line with first and second base. By doing this you'll get the second baseman and his "victim" in the background and you'll be able to feature the first baseman and the batsman in the foreground.

If you are interested in marketing your pictures, a clear shot of the winning play of the game is always in demand. Capturing this photo requires a lot of patience, alertness, and often some good old-fashioned luck. And don't forget the winning pitcher and other star players. They will want good pictures of themselves in uniform, and so will some of their fans.

Some of the easiest pictures to get at the ball game are shots of local color. If well done, they are fascinating. The crowd usually gives the photographer a chance to show his versatility; try a shot of the girl in the third row throwing six fits a minute while her little brother calmly munches a red-hot. You can't always shoot the center-fielder making a shoe-string catch, but you can capture the frenzy in the stands as he does it. Also the bench or dugout will present your camera with many studies in moods as the manager and coaches show jubilant or crest-fallen expressions. If the game is delayed while the umpire carries a stray dog off the field, shoot and shoot fast; you may turn up with a picture having real humor and perhaps greater appeal than is found in some action shots of the players. If there is a band at the game, it'll make a good picture even if it doesn't make good music.

Remember, if you want to take baseball pictures for sheer enjoyment, there is a rich reward in snapping sandlot sluggers in action. For those who will like to combine business with pleasure, there is an active market that will mean money in your pocket if you can produce good black-and-white shots of happenings on the diamond. So take your camera to the ball game. You'll bat 1.000 in your pleasure box score, your collection of photographs will arouse more interest, and you'll be amazed how your picture-taking ability will improve.—

For local color, turn your camera away from the field. Focus on a player talking to a pretty girl who came to the game to cheer for her home team.

STUDIES in

Inspired by the beauty of classic statues, London cameraman Zoltan Glass discovers an exciting new approach to figure studies

ZOLTAN GLASS turns flesh into stone through the magic of his camera. The unusual pictures shown here are the work of this accomplished British photographer who uses pose and lighting to make human models look like carved marble. At first glance it is hard to tell which is statue and which is live, so cleverly has Glass blended both to create a new type of figure study.

Glass, a versatile and imaginative cameraman, had a definite goal when he made the pictures reproduced on these pages: his aim was to emphasize the statue-like qualities of the human body and match pose and expression with a classical background. Such an unorthodox approach might be expected from a man who believes, "the figure photographer must use every trick of his trade to express the values of the human body and discover hidden beauty."

These pictures were made on the outskirts of London at Sion Lodge, the estate of an antique dealer. With dozens of statues scattered about the grounds, this was an ideal spot for the type of work Glass had in mind. The statues suggested various poses and provided a perfect setting for his studies in stone.

To give each picture unity he harmonized the pose of his model with the pose (*Continued on page* 92)

Living statue above might have been carved from marble, so cleverly has the model been lighted and posed. A medium-yellow filter combined with fast panchromatic film helped to increase the illusion.

Stone lion suggested the striking composition at right where Glass used diffused lighting and soft developing to bring out delicate gradations in tone. His shots were made with a Rolleiflex.

S in STONE

Antique dealer's estate on outskirts of London was crowded with statuary which provided the background for poses like this.

Groomed with meticulous care and posed against open sky, a proud stallion provided the technically perfect horse portrait shown here.

Low camera angle dramatizes jump in the picture above. The horse obviously will clear the hurdle.

Shutter was tripped too soon in this photo which leaves you in doubt whether jumper will miss bar.

Some DO'S and DON'TS About Horses

By W. J. SCHOONMAKER

Illustrations by the Author

Here's expert advice on how to photograph these favorite animals for better pictures

Bucking bronc makes a thrilling action subject. This shot is good because cowboy's hand isn't "grabbing leather" (holding the saddle).

POINT your camera at horses if you want to round up some top-notch pictures!

A wild-eyed bronco bucks like a demon in the rodeo dust: what a chance for an action shot! Deep-chested percherons tug a wagon down some country road: here's a chance for you to make a fine pictorial. An aristocratic riding horse poises on a hilltop: you won't want to pass up this striking animal portrait. Yes, horses make fine picture subjects. Have you tried photographing them?

It's easy to take good pictures of these animals if you understand the few do's and don'ts explained here. And you may have many more chances to photograph horses than you realize. In the country or on vacation, of course, you'll find good horse pictures all around you. But even if you're a city-dweller far from range or farm there's no reason to wait for a trip to the country.

Contrast between this light-colored animal and the sky was increased with a red filter.

Correct ways to pose a horse are shown above. A three-quarter length view, left, usually is best for close-ups. The reins should hang loose and the mouth look relaxed as at right.

Almost every city has riding stables and bridle paths where you can find horses and riders to pose for you. Does a rodeo visit your town? Then you'll have a chance to get breath-taking action shots. Perhaps a local horse show is held each year when you can take pictures of blue-ribbon horseflesh. Or perhaps you know somebody who owns a horse and who would be glad to have you photograph his favorite mount.

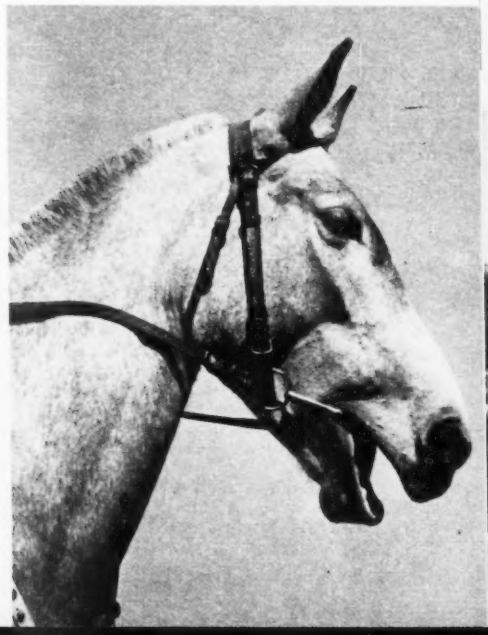
Almost any camera can turn out good horse pictures if correctly used. But be careful of perspective when making close-ups with a lens of normal or short focal length. One of the accompanying illustrations shows what happens when you shoot too close with such a lens: the horse's head takes on a distorted, mulish look. If you stand well back from your subject the resulting image will be smaller, of course, but the better perspective will make up for this disadvantage. You can enlarge the negative more to compensate for decreased image size. Many cameras have interchangeable lenses. If yours is so equipped and you own a telescopic (long focal length) lens, use this for close-ups. A telescopic lens will give you a large image that retains pleasing perspective.

I prefer a low camera angle when I take horse pictures. In fact, I usually sit or even lie prone for a shot. This viewpoint makes the horse's legs appear longer and gives a rounded view of the body. If you ever take pictures of a jumping horse remember that a low angle will dramatize the jump by making it seem higher than it really is: So for best results favor a worm's-eye view rather than a high angle.

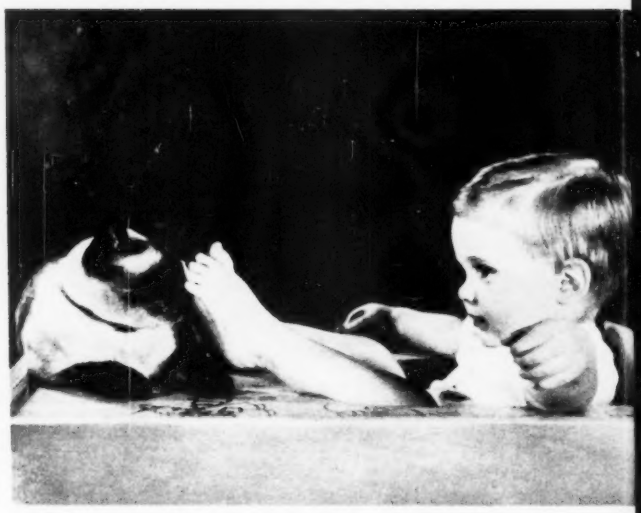
Most of your horse pictures will be taken outdoors with sunlight as the sole (*Continued on page* 98)

Two common mistakes are illustrated below. Short focal-length lens distorts perspective in shot at left, results in mulish look. Tight reins will spoil portrait of horse, as shown right.

Ouch! This little girl nearly lost a finger because she didn't feed the horse from the flat palm of her hand.



1. Coca, a family pet, condescends to play with little Mo.



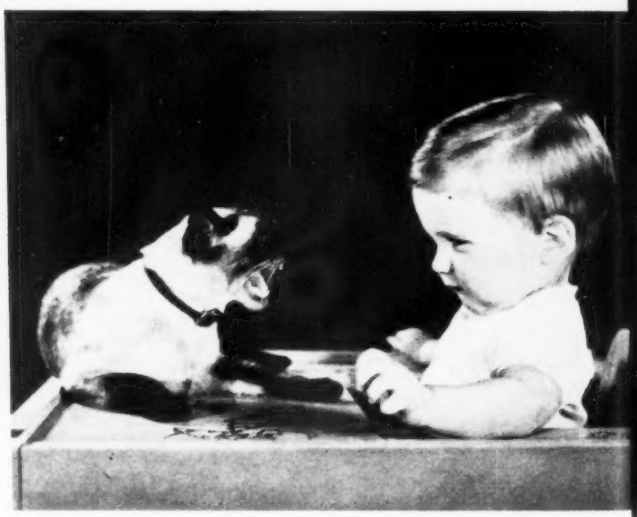
2. Unaware of Coca's feline dignity, Mo tickles her nose with his toes.

Shoot a Sequence!

By SUZANNE SZASZ

Illustrations by the Author

Is your photo album dull? Then pep it up with story-telling pictures shot in series. They're fun to make and will entertain all who see them

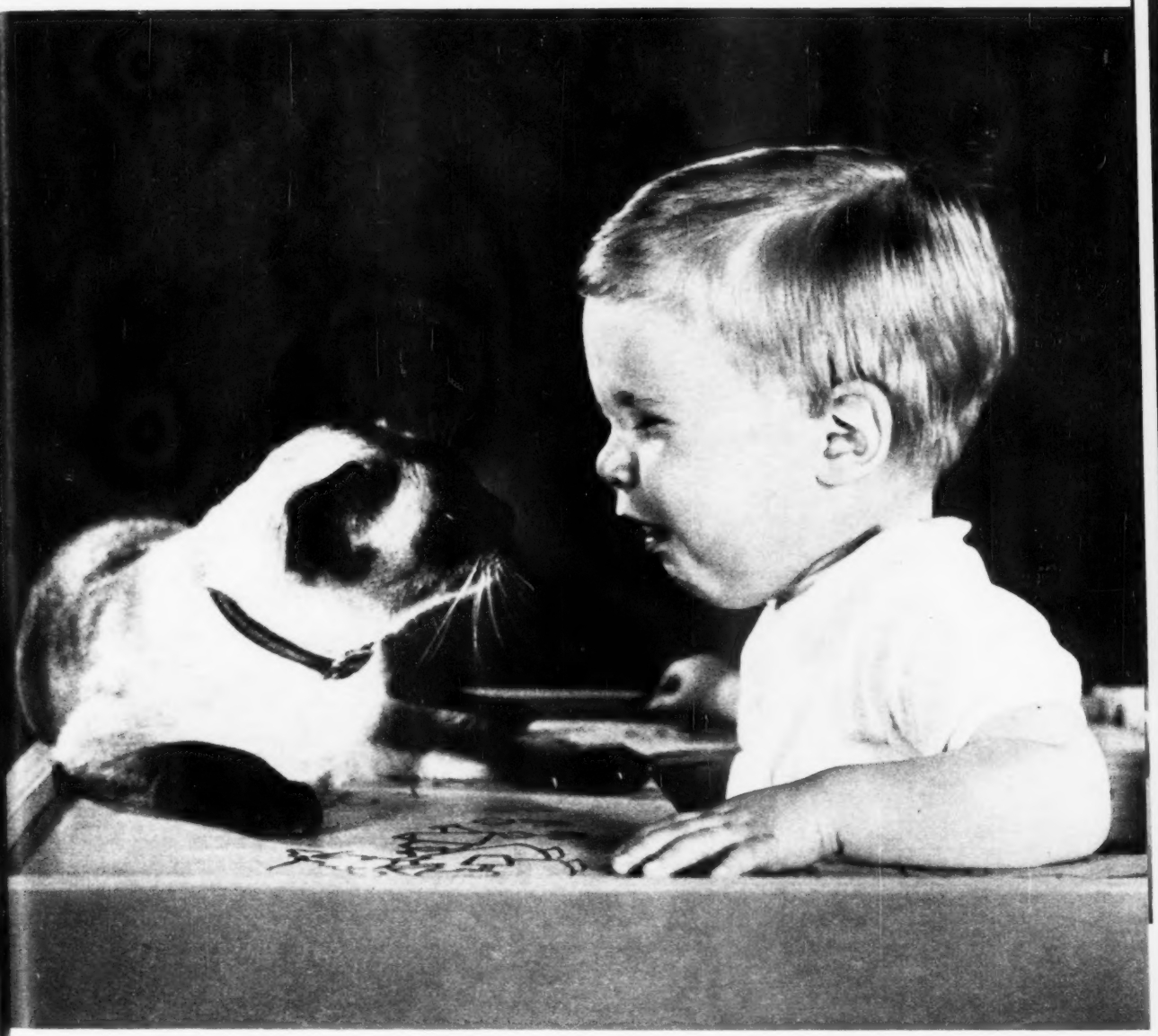


3. Being the older, Coca puts Mo in his place—in no uncertain terms.

ARE YOU one of those amateurs who occasionally becomes bored with his own pictures? Would you like them to have more interest and appeal? Well, here's a tip you can use to pep up your photography: shoot sequences!

Taking several shots of the same subjects in series during a course of action will prove to be a fascinating camera adventure, and it will pay off in entertaining picture stories that everyone will enjoy. A few good ones will give you great satisfaction and provide some interesting layouts for the print album. You'll find that making sequences is simple, for there is subject matter everywhere. You need only make sure that your series really tells a story—that it has a beginning, a climax, and an ending. If you know your subjects you can handle them like a good movie director handles his actors. Of course you don't pose them, but simply inspire them into action. By anticipating their reactions, a sequence will follow, and if you have to stage a couple of fill-in shots, it will not be difficult to do at the same sitting.

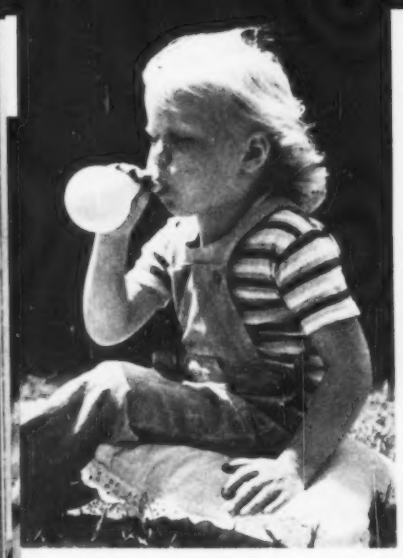
Here are a few basic rules to guide you in your early attempts at shooting pictures in series. First of all, be sure your camera is ready at all times, for



4. The scolding was a little too much for Mo! Find an attractive child and his pet and you, too, can shoot story-telling sequences like this.

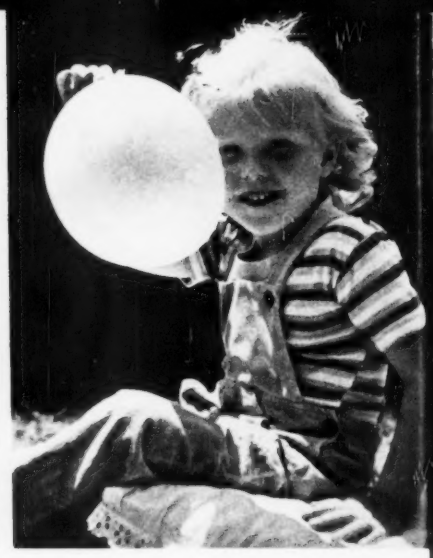
you never know when you're going to run into some interesting action. Your subjects can be adults, youngsters, animals, or any combination of the three. Children and pets will provide cute picture stories like those shown here. However, you may want to work out instructional or amusing sequences with the aid of an older subject and for some specific purpose.

Use a simple photographic technique. Whether indoors or out, try to find a shooting position that will provide natural-looking lighting and an uncluttered background. Flash is not recommended since you lose a lot of time changing bulbs and because your subject will become too conscious of every shot you make. For a sequence based on facial expression, try not to shift camera position. The end result will be better. Be alert as the story action develops so you can trip the shutter at the precise moments. Learn to advance your film and re-cock the shutter with a minimum of fuss. If you have a camera with automatic film transport, so much the better. Make sure that your picture series will tell a story, and fill in any missing shots immediately. To do so on another day will add all sorts of problems with regard to matching the lighting, costumes, props, etc. By all



1. Francie blows up her new balloon.

2. The harder she puffs the bigger it grows.



3. Proudly she shows the result of her efforts.

4.

means be patient when working with animals and children. You may have to wait for the action you want to record, but it will be more natural if you don't interfere too much by giving instructions. Children sometimes will do just the opposite of what you suggest.

You'll have no trouble finding new ideas for good sequences if you observe life about you, ask parents about their youngsters' latest activities, and get inspirations from movies or even the comics.

And now something about the three sequences that illustrate this story: Mo and the cat were photographed indoors. Four No. 2 floodlamps in reflectors were placed around the baby tender, each about eight feet from the subject. I had set up to shoot pictures of Mo, but the cat decided that she wanted to play with him. This was a happy but all too rare coincidence, for I had been trying for weeks to get the cat to play with the little boy, but in vain.

The story of Francie and the yellow balloon was re-created, but not posed. I had observed the action previously, so I bought a supply of balloons and enlisted the help of the girls' mother. She allowed me to incite this incident, but we took care afterwards to make peace between them, and to make Mary understand that this was an exceptional joke and not one to be repeated.

Little Mo, one of my favorite "private" models, provided another sequence at the playground. It was entirely unposed, and when Mo was lifted from the steps of the big slide he was plenty mad—screaming at the top of his lungs. This might have been the end of the sequence, except that I wanted to show other mothers what they could do about these minor frustrations. So I asked Mo's mother to put him on the see-saw and was pleased to see that the idea worked not only for pictures, but for Mo's morale as well. He immediately forgot the slide and enjoyed the see-saw, as evidenced by his smile.

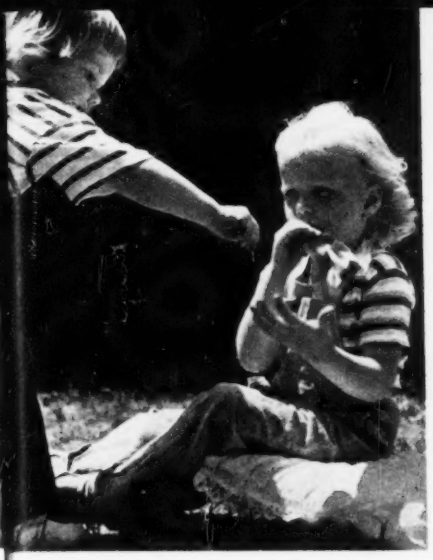
Shooting sequences will bring you satisfaction and widen your photographic outlook. Don't give up if you turn out a couple with a shot or two missing. Soon your picture stories will improve—and then your hobby will become more fun!—

1. Mo, age 2, eyes slide for bigger boys.

2. He suspects that Mother will not approve.

3. She doesn't; this slide is too high for him.

4.



4. But here comes little sister Mary with a pin.

5. The end of inflation! Author provided more balloons after shooting to salve hurt feelings.

10 RULES TO HELP YOU SHOOT PICTURES IN SEQUENCE

1. Keep your camera loaded and handy.
2. Look for interesting subject matter.
3. Use simple photographic technique.
4. Pick plain background if possible.
5. Be alert as story action develops.
6. Be sure the series tells a story.
7. Stage any missing shots at once.
8. Be patient with youngsters and pets.
9. Always be on lookout for new ideas.
10. Mount prints in story-telling order.

4. He views Mother's interference with wet eye.

5. Slide forgotten, Mo finds see-saw is fun, too.

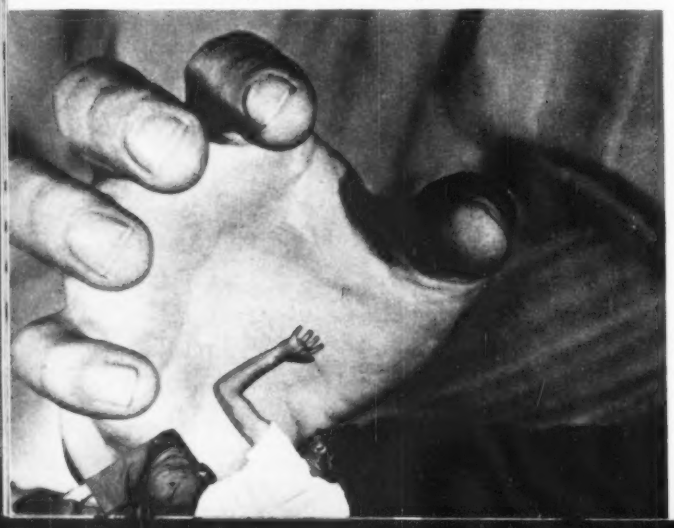
6. A happy ending closes this sequence.

Flying saucers! They look amazingly real in the clever picture above. Petaja tells how you can make science fiction come true.

Solarization was used on a shot of a park garden to give an out-of-this-world effect. Two other negatives, one of a toy space ship and the other of a model dressed in a toga and fake helmet, were used to make this realistic paste-up.

Create *Weird Pictures* in the Darkroom

This eerie shot was made by first getting a close-up of a hand and then a shot of the man in an animated pose. Image of man was cut out and pasted on the "hand" print. Paste-up then was copied.



Fantastic photos will mystify and amuse your friends. Try making some

By EMIL PETAJA

Illustrations by Francis Hanson and the Author

FLYING SAUCERS! Atom bombs! Trips to the Moon! These things now crowd the front pages in our new atomic age. What amateur wouldn't like to get a close-up of a flying saucer, complete with midget Martians! And who wouldn't like to be the first human to point a lens at the inconceivable vistas of outer space, and then stroll around Mars in a space-suit while clicking a camera shutter?

Francis Hanson and I always have been avid readers of science fiction magazines, and just as we foresaw the atom bomb ten years before it happened, we firmly believe that someday some lucky photographer is going to take pictures that literally are out of this

world. Maybe he'll have a super camera that not only takes perfect color and three dimensional realism beyond anything we know, but . . .

Well, anyway, it won't be us, but we can do the next best thing. Hanson and I got the idea of creating our own fantastic "other world" pictures in our little Sausalito, Calif., studio. And we were so enthusiastic that we tossed in a couple of vampires and ghosts for good measure!

It sounds delightfully easy. Well, it isn't so difficult, and it is lots of fun. Why don't you try it? Start with something simple —say a cut-out and paste-up (*collage*, if you like the technical term). Try duplicating our picture showing a giant hand reaching out across a table to seize a little man just as he is about to dwindle further and vanish, to become part of an incredible atom world.

Here's how we did it. We shot a close-up of a human hand, taking several angles for choice. (We always use a 4x5 press-type camera or a view camera, but any good camera will do the job.) Then we posed (*Continued on page* 126)

A vampire girl comes to life through darkroom trickery. The three shots below were used to obtain the illustration at right. Model used ghastly white makeup and exaggerated eye shadow. Shot of moon is actually one of the sun, and building is an old church. Final print was made by printing three negatives on one sheet of paper and adding cut-outs of the bats.

NEWS PICTURES VIA TELEVISION

The Evening Star

Guide for Readers

PROTECTED, O'DWYER HOLDS

Shah Proclaims
rtial Law to
ran Terror

The New Photography—Television Style

Former Mayor Resumes Stand At Crime Probe

Costello Admits He Helped Pick Boss Of Tammany Hall

BULLETIN

John R. Horan, Washington news photographer, covers the New York hearings of the Kefauver Committee from a video screen

One of the dramatic pictures made by John R. Horan shows Sen. O'Connor, left, and Committee Chairman Kefauver at hearing.

MIKE, THE PICTURE EDITOR, shouted through the photo department door, "Horan! Get some pictures of Ambassador O'Dwyer testifying before the Senate Crime Investigating Committee. The hearing starts at 9:30!" It was 9:15 when I received that order.

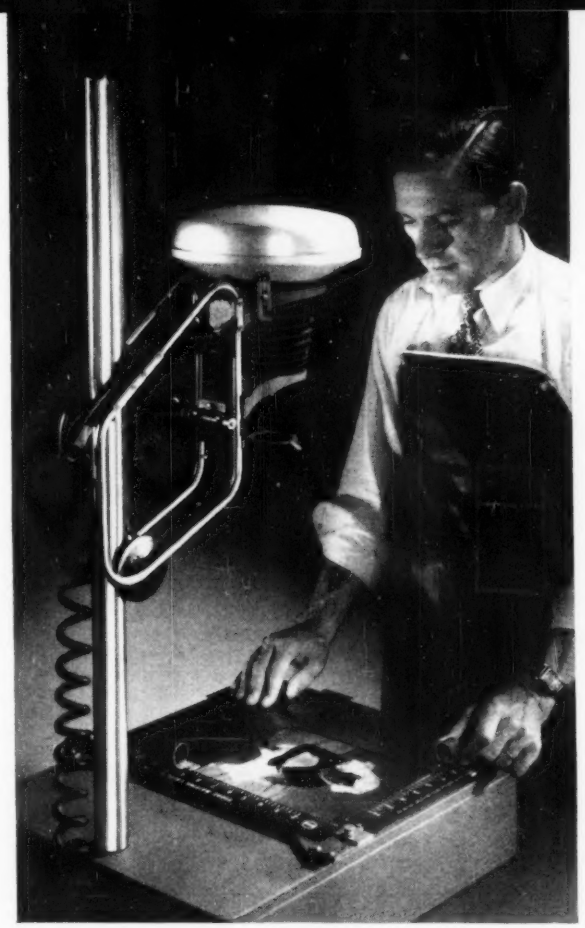
I rushed for my camera, and was speculating on the workings of a picture editor's mind when a horrible thought hit me. The Committee hearings were in New York, I was in Washington, and I had 15 minutes in which to get to the hearing!

"Is he crazy?," I asked myself. "Who does he think I am, Superman?"

After a quick huddle with Mike, I learned that he wanted me to go one floor down and take pictures of the television screen in the directors' board room. The video set was tuned in to receive the telecast of the Committee's hearing. This was a screwy assignment, but I was about to make history!

When I got down to the board room, I went to work immediately. The test (*Continued on page* 131)

Readers of the Washington, D. C., *Evening Star* saw these photographs of the Kefauver Committee's New York hearings just one hour after they were taken from a television screen in the paper's home office. Horan made the pictures of (left to right) Sen. Tobey, Committee Counsel Halley and Edward O'Dwyer, Ambassador to Mexico, with a 4x5 Speed Graphic camera. He used Super Panchro-Press Type B film, shot at f/4.7 at 1/25 sec



The Kodak BULLETIN

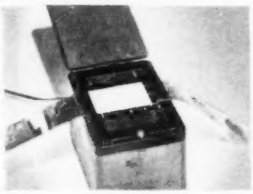
PLAN NOW FOR AN EASY *and fruitful* SUMMER

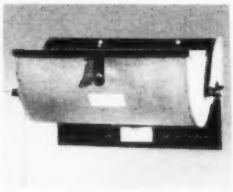
Make it a smooth and pleasant season, with the good equipment and darkroom conveniences you've always wanted. Here's a quick survey of aids you should have.

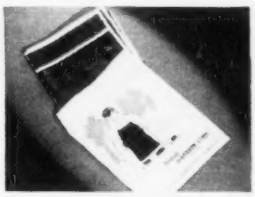
A joy to use, answers every need—the famous Kodak Flurolite Enlarger (left). Instant-starting cold light, high in actinic quality, with excellent visual contrast for easy focusing. Rotating negative carriers and tilting negative platform allow perspective correction in all planes. Rigid steel pillar deep-anchored in a big all-steel paper-cabinet base, for high stability. Velvet-smooth controls. Long bellows draw accommodates lenses of various focal lengths. Choice of carriers, 35mm. up to 2¼ x 3¼. With accessories, enlarger doubles as a view, copying, slide-making camera, and cine titler. Without lens, $112.50.

Make film processing easy with a new Kodacraft Roll Film Tank—only $2.95, complete with aprons for 620, 120, 616, 116, and 127 films. For 35mm., use the Kodak Day-Load Tank; you load and process all in full light. $9.85.

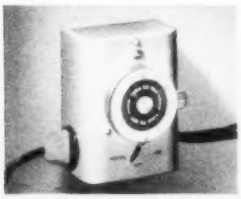
Eliminate paper-fumbling with an accurate, easy-to-use Kodak Masking Easel, 11 x 14, seen in use at left. Generous 2-inch masking arms, rigidly right-angled yet easy to adjust. Special support holds frame up for paper placement; releases at a touch. Non-warping, felt-covered base. $19.75.

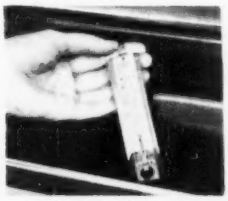






For fast production of file and album prints, and proofs for cropping—pick the Kodak Home Printer. It accepts negatives up to 4 x 5½, paper up to 5 x 7; also has special provision for strip printing of 35mm. negatives. All-metal, with a platen designed for reliable negative-to-paper contact, and automatic platen-operated switch. $12.50. Eliminate eyestrain with a big indirect safelight—the Kodak Utility Safelight, Series C ($14.00; with wall bracket, $15.85). It works wonders in darkroom comfort. And free both your hands for print dodging, by using a Kodak Utility Footswitch—a great convenience . . . only $10, and plugs right into the enlarger circuit without special wiring. For convenience, timesaving, and complete dependability, standardize on Kodak Chemical Preparations—they cover every processing need. Protect your clothing with a safe apron, designed for darkroom use—the Kodak Darkroom Apron. Heavy, pliant black plastic, with pocket and special protective drip cuff at bottom. Medium size, $2.25; large size, $3.





For right-to-the-second print timing, rely on the Kodak Electric Time Control ($13.50). Pays for itself in paper savings. Use it with the handy Kodak Projection Print Scale . . . a full test-strip range with only one exposure. $1.34. And keep summertime processing temperatures accurately gauged with a reliable Kodak thermometer—45 cents and up. For dependable guidance in every darkroom step, keep the famous Kodak Reference Handbook right at your elbow. It's a gold mine of helpful data, clearly presented. Contains all seven of the basic Kodak Data Books, in a sturdy multi-ring binder. $3.50. For additional miscellaneous data, use the Kodak Photographic Notebook, similar in format; $1.25.

AND FOR PAPERS →

See Next Page

Prices, which include Federal Tax where applicable, are subject to change without notice. Consult your Kodak dealer.

Kodak
TRADE-MARK

Get the most from every negative by using the right KODAK PAPER

LET'S say you start with a perfect negative—crisp, sparkling, richly detailed, ready to yield magnificent prints. Which printing paper will you choose, to realize all the latent potentialities of this negative?

Your choice will be easy, if you make use of the data presented here. There's a Kodak paper to fit every negative, every printing method, every interpretive need. From the wide range of tint-texture-speed combinations and contrast grades, you can readily select a paper speed that fits your enlarging or contact-printing equipment . . . a contrast grade that fits the density scale of the negative . . . a stock tint, texture, and surface sheen that perfectly suit the mood of the scene and convey the interpretation you desire.

SPEED. For convenience, low-speed papers are used in contact printing, and fast or moderately fast papers for enlarging. Contact papers are coated with silver chloride emulsions. Very fast enlarging papers, such as Kodabromide, are usually bromochloride or bromide types. In between are the fast and moderately fast chlorobromide papers, such as Kodak Opal and Kodak Platino, prized by creative workers for their superior tonal quality. In the table below, relative speeds are shown, ranging from 5 for slow contact papers up to 1000 for the fast, high-production enlarging papers.

MATCHING. For top quality, the exposure scale of the paper must be properly related to the density scale of the negative. To accommodate negatives made under a wide variety of conditions, from subjects which vary in brightness range, certain Kodak papers are made in a wide range of contrast grades. These range from 0 (for negatives of extreme density scale) to 3, 4, or 5 (for flat negatives). Certain other fine Kodak papers are made in one contrast grade only; for these, the scale of the negative is controlled by proper subject lighting and degree of development.

STOCK TINT. The color of the paper stock is an important factor in printing. *White* stock is apt for most "cold-tone" subjects—such as snow or marine scenes. It is also correct for record prints and all prints which are to be photoengraved for halftone reproduction—news photographs, book illustrations, and the like. Kodak *Cream White* is slightly warmer than pure white, and is preferred for portraits and much exhibition work. Kodak *Old Ivory* is a rich buff tint, ideal for character studies, portraits of elderly folk, sunsets, and scenes by firelight.

IMAGE TONE. Some papers naturally develop to a warm brown or brown-black image; others yield a true neutral black or blue-black image. Some of the chlorobromide papers, such as Kodak Opal, allow liberal modification in warmth of tone through developer choice and manipulation of exposure and development time. Such manipulation offers a fruitful field for experiment *after* you have mastered the handling of a paper with the recommended developers. In general, a

KODAK PAPERS FOR FINE CONTACT PRINTS

KEY TO CHART

WEIGHTS:

SW Single Weight
DW Double Weight
LW Light Weight

CONTRAST GRADES:

For negatives whose density scale is ▼	use ▼
Extremely High	0
High	1
Normal	2
Low	3
Very Low	4
Extremely Low	5

KODAK AZO

IMAGE TONE: Neutral black
RELATIVE SPEED: 16

Want professional quality in prints for record purposes, album, and reproduction? Pick Kodak Azo. Image tone just a bit warmer than Velox. Six contrast grades accommodate every negative. This paper is often chosen for exhibition prints from paper negatives—it has "quality plus."

E SW and DW 0,1,2,3,4,5
F SW 0,1,2,3,4,5
F DW 0,1,2,3,4

KODAK RESISTO N

IMAGE TONE: Cool blue-black
RELATIVE SPEED: 32

Short of time? Kodak Resisto N paper has a water-resistant base which permits complete processing in eight minutes, complete drying in less than ten minutes more. That's speed! The tough plastic-impregnated base also reduces wear when prints are handled. Tone and other characteristics are very similar to those of Velox.

N SW 0,2,3,5

KODAK ILLUSTRATORS' AZO

IMAGE TONE: Warm black
RELATIVE SPEED: 16

For top-quality illustrative prints intended for reproduction, this is a running-mate to Kodak Azo. Image tone is slightly warmer than Azo. Five contrast grades to match a wide range of negatives. This paper tones extremely well with either Kodak Brown Toner or Kodak Selenium Toner.

E SW and DW 1,2,3
F SW 0,1,2,3,4
F DW 1,2,3

KODAK VELITE

IMAGE TONE: Warm black
RELATIVE SPEED: Low; see below

No darkroom available? Then this is the paper. It's made for standard processing in ordinary room light. One contrast grade suits most negatives. Wonderful for teachers, demonstrators, and beginners in the photographic hobby.

F SW

KODAK VELOX

IMAGE TONE: Cool blue-black
RELATIVE SPEED: 32

Need an easy-to-handle paper for album and file prints? This is it. Six contrast grades, to fit every negative density scale, from the flattest up to the most extreme. Pleasant blue-black tone is uniform through all six grades. Wide latitude in exposure and development time.

F SW 0,1,2,3,4,5

KODAK ATHENA

IMAGE TONE: Warm brown
RELATIVE SPEED: 5

Top tonal quality and rich warm tones give this paper a niche of its own. Professionals prize it for fine portrait work and other prints of top calibre. Amateurs who make reasonably large negatives should test its potentialities. For extra warmth, after-tone Athena in Kodak Selenium Toner.

B DW 2
G & Y DW 1,2,3

KODAK AD-TYPE

IMAGE TONE: Neutral black
RELATIVE SPEED: 16

Need prints for folding, mailing, or French-fold greeting cards? Kodak Ad-Type A has a special lightweight stock that folds without cracking. Same speed as Kodak Azo, similar in quality, and available in six contrast grades to fit the density scale of every negative.

A LW 0,1,2,3,4,5

SURFACES Stock Tint Texture Sheen	A White Smooth Lustre (folding stock)	B Cream White Smooth Lustre	C Cream White Smooth Matte	E White Fine Grained Lustre	F White Smooth Glossy	G Cream White Fine Grained Lustre	H Cream White Fine Grained Matte	K Cream White Fine Grained High Lustre	L Cream White Rough Lustre

scene which is "cold" in mood should be printed on a cool-tone paper, while a "warm" scene demands a paper that is warm in image tone. However, for special effects, exceptions can be made—for example, a snow scene in late afternoon, with long shadows, may be interesting on a cream white or old ivory stock, with the image toned blue.

SHEEN. This is the degree of specular reflection in a paper surface. Do not confuse it with *texture* (discussed below). *Glossy* paper, when dried on good ferrotype plates, has a glass-smooth finish; it is the type to choose for photographs in which the maximum of fine detail and the widest brightness range, from clear white to deepest black, are desired. *Matte* is a velvety surface with no gloss; it can be viewed from any angle without picking up stray reflections, and is especially adapted for high-key prints, delicate portraits, and other scenes in which deepest blacks are not necessary. *Lustre* is a sparkling surface which combines the reflection-freedom of matte paper with a wide tonal scale and rich blacks; it is the most popular of the three types for general use. *High-Lustre* Kodak Opal K finds great favor in wedding pictures, snow scenes, water scenes, and others in which extra sparkle enhances the mood of the subject.

TEXTURE. Many subjects call for a special textural quality in the print surface, and Kodak papers offer an extremely wide range of choice. For finest detail in the print, choose *Smooth*—it has no perceptible surface texture. For a rich effect with minimum loss of definition (and to help suppress grain pattern in high-ratio enlargements from small negatives), select the delicately pebbled *Fine-Grained* type. This favorite texture is widely used in exhibition prints; it is an all-around type. For broad effects, with some suppression of detail, choose *Rough;* and to carry breadth of treatment still farther, merging planes and masses and subduing detail in landscapes and character studies, choose coarse-textured *Tweed* or cloth-textured *Tapestry*. These last two are, as a rule, used only for large prints—11x14 and up. *Suede* is a special deep-matte with a velvety texture similar to sueded leather, and with unusual richness in the blacks; a superb type for certain masculine portraits and scenic prints. *Silk* is just what its name suggests—a sparkling clothlike texture suited to many snowy landscape shots, marine scenes, and certain portraits.

WEIGHT. The weight (stock thickness) you choose depends largely on the purpose of the print. *Single Weight* (SW) papers are suitable for contact prints, moderate-size unmounted enlargements, and big enlargements on smooth-surfaced mounts. *Double Weight* (DW) papers are commonly used for exhibition prints, unless a single-weight paper will serve. *Light Weight* (LW) is a special folding stock, ideal for French-fold greeting cards and similar applications. In addition, there is Resisto Paper stock (see chart), which is plastic-impregnated for toughness, water-resistance, and quick processing. Opalure Print Film (see chart) has a special white translucent film base, not a paper base. The best rule on paper weight is to choose the right stock for the job, but *not* buy double weight or special stock when a thrifty single-weight paper will do as well.

That's the general picture. Now, here's a comprehensive chart of the details. Keep it for reference, and consult it when you need paper. Chances are your Kodak dealer has sample prints showing each type, stock, and texture; and he'll be glad to help answer any question on paper selection. Plan to see him soon.

KODAK PAPERS FOR SUPERIOR ENLARGEMENTS

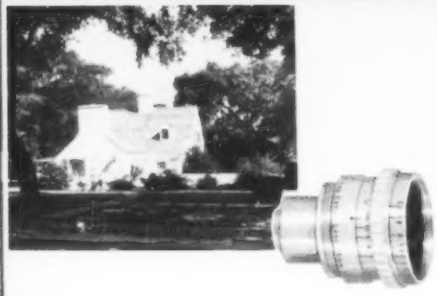
KODAK PORTRAIT PROOF	KODAK PLATINO PAPER	KODABROMIDE	KODAK MURAL
IMAGE TONE: Warm black	IMAGE TONE: Warm black	IMAGE TONE: Cool blue-black	IMAGE TONE: Warm black
RELATIVE SPEED: 320	RELATIVE SPEED: 500	RELATIVE SPEED: 1000	RELATIVE SPEED: About 400
This is a superb paper, with wider usefulness than its name implies. It yields a soft, luminous image—ideal for high-key, delicate subjects and atmospheric landscapes. It requires a negative whose shadows have full detail. Rough Tweed surface and warm image tone are fine for big prints; and the price is low. One contrast only, for normal negatives. R SW	If you need a fine warm-tone paper and Kodak Opal is too slow—by all means choose Platino. Its rich emulsion yields prints of magnificent tonal range and quality; three contrasts accommodate most negatives; and there's a good choice of surfaces. For extra warmth, after-tone it with Kodak Brown Toner to a rich chocolate brown. This paper is gaining wide acceptance. F SW 1,2,3 P DW 2,3 G DW 1,2,3 Y DW 1,2,3	Most popular of all Kodak enlarging papers for general use. Has the high speed and tonal characteristics of Resisto Rapid—rich blacks and clear sparkling whites—with a wider choice of contrast grades and surfaces. High exposure and development latitude make it easy-to-handle; physically hardened emulsion allows fast handling. A LW 1,2,3,4,5 E,F,N SW 1,2,3,4,5 E,F,G DW 1,2,3,4,5 N DW 1,2,3,4	Want some really *big* prints, or the interesting *Tweed* surface in a fast paper? Kodak Mural is designed for commercial studios that make wall-size murals—but it comes as small as 8x10, as well as in 40-inch-wide rolls. The warm tone is pleasing, and it's a tough paper—made for fast, rough handling without damage. Well worth a try, in any size you can handle. R SW 2,3
KODAK OPAL	**KODAK OPALURE PRINT FILM**	**KODAK TRANSLITE PAPER**	**KODAK RESISTO RAPID N**
IMAGE TONE: Warm brown	IMAGE TONE: Warm brown	IMAGE TONE: Warm brown-black	IMAGE TONE: Cool blue-black
RELATIVE SPEED: 160	RELATIVE SPEED: About 160	RELATIVE SPEED: 160	RELATIVE SPEED: 1000
For exhibition work, and enlargements of the finest quality, Kodak Opal is the top choice of salon leaders. Tonal quality is superb; flexibility of manipulation very wide; speed much lower than Kodabromide. Available in double weight only, in one contrast grade (for normal negatives), and all the following surfaces: B,C,G,H,K,L,P,R,S,V,W,Y,Z	This is an Opal-type emulsion on a translucent white film base. It can be used for prints to be viewed by either direct or reflected light. Quality is excellent; image tone is rich and warm, and subjects appear to have great depth and roundness. Rich golden tones can be had with Kodak Gold Toner, and red-brown tones with Kodak Selenium Toner.	This is a special paper for display transparencies. On the face is an Opal-type emulsion which yields warm brown tones; on the back is a fdst bromide emulsion to reinforce the image on the face when the print is viewed by transmitted light. This paper is an interesting medium for translucent panels, lamp shades, and the like. Single weight only.	Here's top speed, when you must turn out good enlargements in a hurry. Exposures are short, and the water-resistant base allows fast processing and ten-minute drying. Image tone is uniform through all contrast grades. N SW 1,2,3,4

N	P	R	S	V	W	Y	Z
White Smooth Lustre	Old Ivory Fine Grained Lustre	Cream White Tweed Lustre	Old Ivory Tweed Lustre	Cream White Suede Matte	Old Ivory Suede Matte	Cream White Silk Lustre	Old Ivory Tapestry Lustre

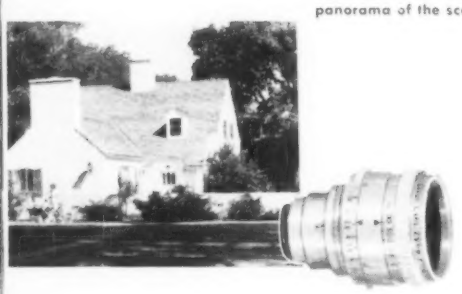
Kodak TRADE-MARK

Far or Wide...

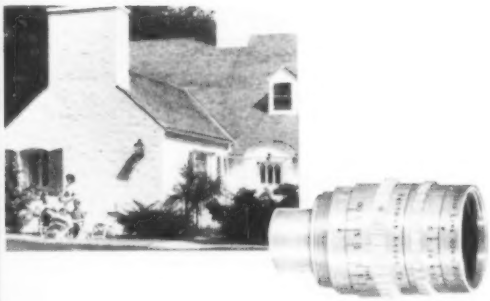
KODAK CINE EKTAR LENSES GET THE PICTURE!



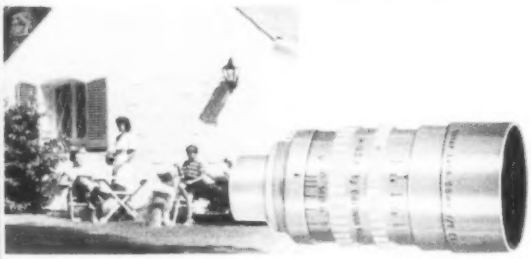
The 15mm. wide-angle lens captures the whole, broad panorama of the scene.



Here is the scene as it would appear when taken with the standard 25mm. lens.



The 40mm. telephoto magnifies subjects about 1½ times . . . reveals more detail.



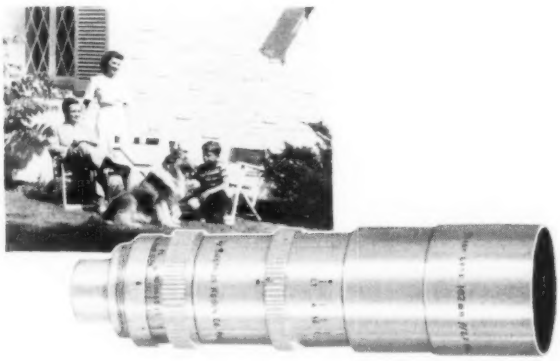
The 63mm. lens magnifies the subject 2½ times . . . brings the subject still "closer."

Telephoto lenses "pull in" distant scenes . . . record faraway subjects in close-up proportions, with wonderful close-up detail. Especially useful at sports events . . . for studies of unapproachable wildlife . . . for unflustered movie portraits of camera-conscious people—telephotos are the easy answer whenever time, terrain, or the nature of your subject prevents your moving in.

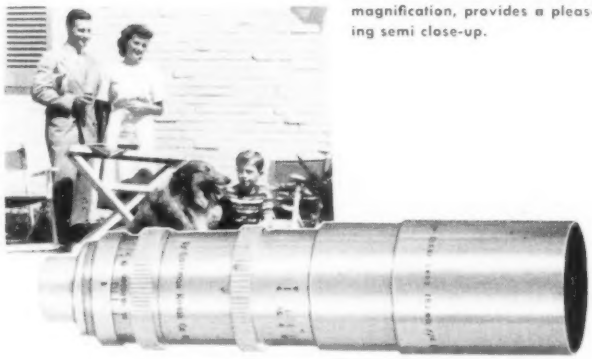
Wide-angle lenses are equally useful . . . though in exactly the opposite direction. By broadening and heightening your camera's field of view, they make possible capturing the whole sweep of scene when you can't move back.

The pictures on this page show how each of a complement of wide-angle and telephoto lenses would record the same scene when used on a 16mm. camera . . . *from exactly the same distance.* The lenses? Kodak's finest for 8mm. and 16mm. movies . . . optical systems so excellent in every detail of design, construction, and performance, they've earned the name, *Ektar*—Kodak's highest optical designation.

Look them over . . . then talk them over . . . with your Kodak dealer. He'll be glad to help you select the Kodak Cine Ektar Lenses you'll need to get the picture, every time.



The 102mm. lens, with its 4-times magnification, provides a pleasing semi close-up.



A real close-up! Yet this scene can be filmed by the 152mm. lens from the same distance as the others in the series.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak
TRADE-MARK

NOTES
ON THE PICTURES

PAGE 50

First Mate, the eye-catching shot which leads off this month's pictorial feature, was taken at Balboa, Calif., by Peter Gowland of Los Angeles. The camera used was a 2¼x2¼ Automatic Rolleiflex equipped with a 75-mm Zeiss Tessar f/3.5 lens. A Buckley portable speedlight unit provided illumination. Gowland's aperture setting was f/11. The film was Kodak Super-XX. Lovely Mara Corday posed for this low-angle shot.

PAGE 51

The Lifeguard, by Richard Wood, was taken at Birdland Pool in Des Moines with a 2¼x2¼ Automatic Rolleiflex and a 75-mm Zeiss Tessar f/3.5 lens. Sunlight and a Sylvania electronic flash unit lighted the setting. Exposure, on Kodak Super-XX film, was 1/250 second at f/11. Richard E. Marchael, a lifeguard, posed for this shot—a prize winner in the 1950 POPULAR PHOTOGRAPHY Picture Contest. Wood says, "I had the model strike this particular pose to capture the feeling of authority for which the lifeguard profession stands. Marchael acted as though a swimmer was violating a safety regulation when I tripped the shutter." The darkness of the sky in the print was the result of using a medium-yellow filter when the sky was a deep blue. When asked about his photographic background Wood explained, "I'm a brand new free-lance photographer fresh out of the University of Iowa."

PAGE 52

D. John Lacey was on a photo assignment for a South African magazine when he made the beautifully-composed shot appearing on this page. The site of the shooting is a Trappist monastery in Natal. The camera used was a 1⅝x2¼ Super Ikonta A equipped with a 75-mm Zeiss Tessar f/3.5 lens. Exposure, on Kodak Super-XX film, was 1/25 second at f/16. This photograph won a prize in the 1948 picture contest.

PAGE 53

Rio Reverie was taken at Vista del Chinoisa in Rio de Janeiro, Argentina, by Earl Leaf. He used a 2¼x2¼ Automatic Rolleiflex, a 75-mm Zeiss Tessar f/3.5 lens, and a yellow filter. Exposure was 1/50 second at f/16 on Kodak Super-XX film. Leonie Adams and Jose Mora are the models. This photograph was made while Leaf was on a 19-month photographic expedition covering every country in South America. To record this scene, Leaf climbed a tree so that the models would not obscure the view and so that the composition would be pleasing.

PAGE 54

Mountaineer, by Dimitri LaZaroff of Pontiac, Mich., was taken at Vasquez Rocks, Calif. The photographic equipment consisted of a 5x7 Kodak Model 2D view camera (fitted with a 4x5 back), an 8-in. Kodak Ektar f/7.7 lens, and a deep-red filter. Exposure, on Du Pont X-F Pan film, was ½ second at f/25. LaZaroff writes, "I spotted the setting for this shot while on a camera field trip. But I felt a male figure was needed in the composition, so I asked Phil Yould to model for me." This shot was a prize winner in the 1948 contest.

PAGE 55

Diagonals was produced in Tel Aviv, Israel, by Arieh L. Goldman. The camera used was a 2¼x2¼ Flexaret Model I equipped with an 80-mm Mirar f/4.5 lens. Exposure, through a medium-yellow filter, was 1/50 second at f/16 on Ansco Supreme film. This photograph won a prize in the 1950 contest. The modern structure featured in the shot fronts on one of Tel Aviv's main streets.

Percy J. Hussakof's shot, *My Shadow and I*, was taken in New York City with a 2¼x2¼ Super Ikonta BX camera and an 80-mm Zeiss Tessar f/2.8 lens. Exposure, on Kodak Super-XX film, was 1/100 second at f/11. David B. Hussakof, the photographer's brother, posed for this prize-winning shot in the 1948 contest.

PAGE 56

Sun, Sand, and Straw was taken along the banks of the Sacramento River in California by Glen Fishback. He used a 5x7 Ansco Universal view camera and a 10-in. Zeiss Tessar f/6.3 lens. Exposure was 1/5 second at f/45 on Ansco Triple-S Pan film. B. Anderson is the lovely model. Fishback states, "This shot was taken as an entry for a contest sponsored by a spectacle manufacturer. I received a letter after the judging of the contest stating that I would have received one of the top prizes if the optometrist who had loaned me the glasses had given me a genuine sample of the manufacturer's product. It seems the eye doctor let me have an imitation, thus leaving me out of the money." This picture, however, finally did get into the money when it was awarded a prize in the 1948 POPULAR PHOTOGRAPHY Picture Contest.

PAGE 57

Mother Love, by Ted Burrows, was made with a 2¼x2¼ Automatic Rolleiflex and a 75-mm Zeiss Tessar f/3.5 lens. Exposure, on Kodak Super-XX film, was 1/100 second at f/11. Burrows took this shot while visiting a farm that specializes in breeding Percheron horses.

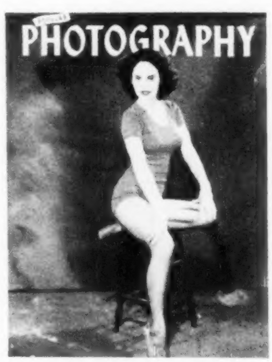
PAGE 58

Casbah Square, by R. G. Davis, was taken with a 35-mm Contax III camera and a 50-mm Sonnar f/2 lens. Exposure was 1/125 second at f/11 on Kodak Plus-X film.

PAGE 59

Cave Nymph—a prize winner in the color division of the 1950 POPULAR PHOTOGRAPHY Picture Contest—was taken at Point Dume, Calif., by Dick Ham. He used a 3¼x4¼ Speed Graphic equipped with a 5¼-in. Zeiss Tessar f/4.5 lens. Exposure, on Kodachrome Professional Daylight film, was 1/25 second at f/8. Several G-E No. 5 flashbulbs were employed to supplement the natural light coming into the cave. Gelatin filters were fastened over the bulbs to produce the unusual color effect. Ham moved his lights back and forth until the exposure factor matched the normal daylight exposure. He writes, "I am a sporadic professional who teaches photography. This picture was shot as part of a series of color experiments which were designed to instruct my students."

THE JUNE COVER



This month's eye-catching cover illustration was reproduced from an 8x10 color transparency made by Madison S. Lacy of Tarzana, Calif. The camera used was an 8x10 Ansco Universal View equipped with a 16-in. Goerz Dogmar f 6.3 lens. Exposure, on Kodak Ektachrome Type B film, was 1 second at f 22. The setting was lighted with a 750-watt spot, a 150-watt spot, and two 300-watt floods. The lovely model who posed for this photograph is Mona Knox. Lacy writes that he asked Mona to bring what she would most like to pose in for a portrait sitting. The red gym suit shown here is the outfit Mona decided to wear before the camera.

SAVE UP TO 60%!

All Our Equipment is Fully Guaranteed! Send Remittance with Order We Pay Postage!!

MINIATURE CAMERAS:

Retina I, chrome, Ektar 3.5, like new	$ 45.00
Minox I, stainless steel model, 3.5, like new, case	49.50
Retina I B, chrome, ctd. Xenar 3.5, Synchro, NEW	55.00
Kodak 35, cpld. RF, ctd. 3.5, Synchro, like new, case	59.50
Clarus MS 35, coated 2.8, Synchro, like new, case	59.50
Minox II, lightweight model, coated 3.5, 2 filters, NEW	64.50
Kodak Signet, ctd. Ektar 3.5, Synchro, NEW	95.00
Retina II A, S.W., coated Xenon F 2, Compur Rapid, NEW	99.50
Retina II B, S.W., ctd. Xenon F 2, Comp. Rap. Synch., NEW	129.50
Kine Exacta II, T-ctd. Tess. 3.5, NEW	129.50
Contessa 35, ctd. Tess. 2.8, Synch., Exp. M., like new, case	139.50
1950 Model Kine Exacta Varex (V), T-ctd. Tess. 3.5, like new	159.50
Contax II A, T-ctd. Sonnar F 2, like new, case	225.00
Contax II A, T-ctd. Sonnar 1.5, like new, case	295.00

FROM OUR LEICA DEPARTMENT:

Leica A, Elmar 3.5, perfect working condition	$ 39.50
Leica Stand., Elmar 3.5, built in flash, like new	65.00
Leica I C, chrome, ctd. Elmar 3.5, like new	95.00
Leica III C, chrome, Summar F 2, like new	175.00
Leica III C, chrome, coated Summar F 2, like new	185.00
Leica III C, chrome, coated Summitar F 2, like new	210.00
Leica III C, chrome, Synchro, Summar F 2, like new	189.50
T-ctd. Zeiss Biogon 2.8, 35 mm. f. Leica, cpld., like new	135.00
Elmar 3.5, 50 mm, coupled, like new	29.50
Summar F 2, 50 mm, chrome, coupled, like new	45.00
Summar F 2, 50 mm, coated, chrome, coupled, like new	55.00
Summarex 1.5, 85 mm, coated, chrome, like new	350.00
Elmar F 4, 90 mm, coated, chrome, coupled, like new	99.50
Hektor 4.5, 135mm, coupled, like new	89.50
Hektor 4.5, 135 mm, coated, coupled, like new	105.00
Schneider Fernobjektiv F 5, 600 mm, coated, like new	175.00
Leitz Vidom Chrome Universal Finder, like new	22.50
Leitz Imarect Universal Finder, latest, like new	35.00
Tewe Polyfocus "Zoom" Finder, 35 mm to 200 mm, NEW	49.50
Zeiss Revolving Universal Finder, latest, NEW	49.50
Geiss Flash Contact for Leica G (III A), or III C, NEW	11.95

REFLEX CAMERAS:

National Graflex Ser. II, Tess. 3.5, like new	$49.50
Ikoflex I, ctd. Novar 3.5, self timer, like new, case	49.50
Rolleicord II, dbl. bay. mnt., Triotar 3.5, like new	69.50
R. B. Graflex 2¼x3¼, Kodak Anast. 4.5, like new, F.P.A.	74.50
Ikoflex I, T-ctd. Tessar 3.5, self-timer, like new, case	79.50
Kodak Reflex II, ctd. 3.5, like new, case	110.00
Rolleicord III, ctd. Xenar 3.5, Synchro, like new	115.00
Ciroflex F, ctd. 3.2, Rapax Full Synchro, like new, case	115.00
1951 Rollei Auto Synchro, T-ctd. Tessar 3.5, like new	198.00
1951 Rollei Auto Synchro, T-ctd. Tessar 2.8, like new	239.50

HIGHEST Cash Price Or Liberal Trade-In Allowance For Your Used Camera, Lenses and Equipment
WRITE TO-DAY for FREE ESTIMATE!!

ROLL FILM AND PRESS CAMERAS:

Maximar 9x12 cm, Dominar 4.5, Compur, like new	$ 35.00
Ica Lloyd 11x and 9x12 cm, Tess. 4.5, Comp., like new	35.00
Bessa 120, cpld. rangef., Helomar 3.5, Comp. Rap., like new	59.50
Bessa 120, cpld. rangef., Skopar 3.5, Comp. Rap., like new	65.00
Super Ikonta C, cpld. rangef., Tessar 3.8, like new	79.50
Super Ikonta B, Tessar 2.8, Comp. Rapid, like new, case	95.00
Super Ikonta BX, Tess. 2.8, El. Meter, like new, case	145.00
Pacemaker Crown 2¼x3¼, ctd. Ektar 4.5, Flash Sup., KRF	135.00
Pacemaker Crown 4x5, ctd. 4.7, KRF., Heil Sol., Gr. Gun	189.50
Super Ikonta B, T-ctd. Tessar 2.8, Synch., like new, case	189.50
Linhof Technica 3¼x4¼, Xenar 3.5, Comp., Springback, like new	95.00

MOVIE CAMERAS, PROJECTORS

Keystone K-36, coated 3.5, like new	$ 35.00
Cinemaster II, coated 2.5, like new	35.00
De Jur Citation, coated 2.5, like new	59.50
Bolex L-8, ctd. Yvar 2.8, var. speeds, like new	69.50
Bell & Howell Companion, coated 2.5, like new	69.50
8 mm Magazine Cine Kodak, coated 1.9, like new	95.00
Revere Magazine 16 mm, coated 2.5, like new	95.00
B&H Autoload Max., ctd. 2.5, 125.00, with coated 1.9	139.50
B&H Automaster Turr., ctd. 2.5, 175.00, with coated 1.9	189.50
Victor 5, 2.7, 1", 1.5, 1", 3.5, 2", like new, case	139.50
Bolex H-16, coated Switar 1.4, Tri Lens finder, like new	285.00
Ambol Cinefocus f. Bolex H-16 w. Switar lens, like new	19.50
Keystone K-68, 8 mm, 750 Watt lamp, like new	69.50
Keystone A-82, 16 mm, 750 Watt lamp, like new	76.50
Keystone K-160, 16 mm, 750 W. lamp, Cordamatic, like new	99.50
Forway 16 mm Sound Proj. 10-A, 750 W. lamp, like new, case	149.50
Ampro Premier 20 sound proj., like new	289.50

LENSES, ETC.

Zeiss Tessar 3.5, 50 mm for Contax, like new	$ 35.00
Zeiss Sonnar F 2, 50 mm, for Contax, chrome, like new	45.00
Zeiss ctd. Biogon 2.8, 35 mm, f. Contax, like new	139.50
Zeiss Sonnar F 4, 135 mm, f. Contax, like new	139.50
Meyer Trioplan 4.5, 120 mm, for Kine Exacta, like new	49.50
T-coated Zeiss Triotar F 4, 135 mm, f. Kine Exacta, like new	69.50
Meyer Tele Megor 5.5, 180 mm, f. Kine Exacta, like new	79.50
T.H.C. Kinic 1.5, 1" focusing "C" mount, like new	49.50
T.H.C. Kinic 3.5, 2", focusing "C" mount, like new	35.00
Ctd. Angulon W.A. 6.8, 90 mm, Comp. Rap. Synchro, NEW	49.50
Zeiss Tessar 6.3, 135 mm, Compur, like new	24.50
Zeiss Tessar 4.5, 150 mm, Compur, like new	39.50
Wollensak W.A. 9.5, 7½", for 8x10, Betax 3, like new	39.50
Zeiss Binoctar 7x50 Binocular, coated, like new, case	95.00

ACE CAMERA EXCHANGE
136 EAST 58th ST., NEW YORK N-22, N. Y.

How you can save 5c each on Jumbo size prints, and get them *fast*

YOUR FILM DEVELOPED AT NO EXTRA CHARGE—Your films will be processed with individual care backed by years of experience in Rochester Laboratory's ultra-modern plant—using the most advanced electronic techniques. Each frame is enlarged to Jumbo size (larger than the picture above). Then we RUSH your finished pictures back to you . . . bound in a beautiful, plastic, open-flat Super-Pak—as shown above—at no extra charge. And you save up to 5c per print over average photofinishing charges!

You Save On Enlarging . . . no extra cost for developing. Any size from 35 mm to 616.

8 exposure roll	$ .35
12 exposure roll	.60
16 exposure roll	.75
20 exposure roll	.90
36 exposure roll	1.50

35 mm reloads—**Save up to 75c.** Guaranteed Eastman Panchromatic Film.

36 exposure roll	$ .50
20 exposure roll	.35

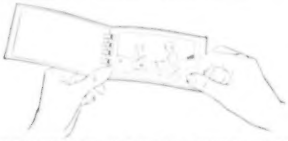
(Ask about **saving 10% more** on both enlargements and reloads with our service coupons.)

Over 12 years' experience serving over 200,000 satisfied customers by mail.

NEW LIGHTNING FAST SERVICE—EASY FOR YOU—We never take longer than 24 hours to process your film—and with our new unique first class mail service . . . you get your pictures back *in a hurry*. Try us on your next roll—

DOUBLE YOUR MONEY BACK IF YOU ARE NOT SATISFIED.

You get your pictures back in a beautiful, plastic album with ring binding—the Super-Pak—at no extra cost.



ROCHESTER LABORATORY, INC.
ROCHESTER 1, N. Y.

SEND FOR FREE MAILING BAG

Rochester Laboratory, Inc., Dept. 161
Box 199, Rochester 1, New York
Please send FREE mailing bag and information on how to SAVE on all my photo needs.

Name_____

Address_____

City_____ Zone_____ State_____

My camera: 35 mm ☐; 116-616 ☐; 120-620 ☐; 127 ☐

FILM-&-TV CAREERS

Day, evening classes—professional instruction in camera; lighting; directing; sound; writing; editing. G. I. Approved. Write for free booklet P

NEW INSTITUTE FOR FILM AND TELEVISION
29 FLATBUSH AVE., B'KLYN. 17, N. Y.

We Won't Do $1 Developing

Fine developing and printing can't be done at Bargain prices. Perhaps your best negative is on your present roll . . . but unless it is expertly developed and printed you'll never know. Edwards individually develops, hardens and vaporates every film. Each print is separately made by hand, with full consideration of negative characteristics. Edwards' service is unequaled and reasonably priced. Write today for FREE price list.

EDWARDS FINE GRAIN LABORATORY, INC.
P.O. Box XX, Chicago 90, Ill.

WE NEED CAMERAS

We have immediate outlets for all types of clean cameras and equipment, and are ready to pay highest prices to get it! Don't sell until you get our extra high cash offer.

ALFRED Write today for Free Bargain list

BASS INC.
585 MARKET ST • SAN FRANCISCO

She Photographed Her Own Operation

(*Continued from page* 45)

faltered not a bit on *her* part of the picture-taking job. She confesses that she didn't think she'd make it as she entered the operating room and was trembling like a palsied woman when she made her first picture of the assistant laying out the instruments. "The camera vibrated so much that I didn't think that even a shutter speed of 1/100 second would end up in anything but a blur," said Mrs. Harriss. "The funny thing about it was that as soon as the operation started I became as calm as a cucumber."

Miss Browning was returned to her room and given another shot of morphine. That night she was delirious from shock and pain and was told there wasn't anything that would help kill the pain because she had been so keyed up over taking the pictures.

Three days later she was up walking around. A week later she made pictures of the surgeon removing the stitches.

Thus Mary Eleanor Browning made photographic and medical history by completing a picture story of her own hysterectomy, proving that major operations aren't as bad as most people think or that she has the strongest nerves in the world.—

Picture Thrills at the Circus

(*Continued from page* 41)

circus itself has to remain paramount in the interest of the spectators.

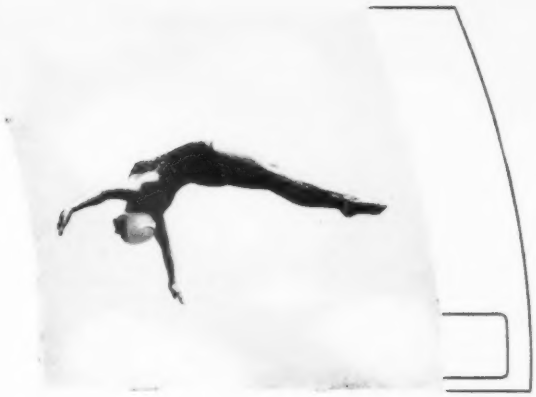
Don't overlook the possibility of taking two or more pictures in a series to tell a story if you feel this technique is called for.

If you want to use flash outdoors, be sure you keep it secondary to the intensity of the sun so it will bring out necessary detail in the shadows without completely washing out the foreground. If you are fortunate enough to go out on location with any of the performers, you may want to use reflectors to lighten the shadows.

Clowns, of course, represent the real spirit of the circus and in many ways they are the most fun to work with. Your own imagination will be the only real limiting factor imposed on you as to how many different types of pictures you can think up. For the most part, the graveness and comedy aspects of clowns are the things you will play up most, but if you want a little different twist, you might get some contrast by interposing a note of tragedy. The crowd, and especially the children, are ideal subjects to work in with the clowns.

If you will let your imagination go, you undoubtedly will find pictures of your own which will lend themselves to new and different treatments. The clowns have so many different acts with so large a variety of costumes and props, that you never exhaust the shooting possibilities.

Color is almost a must if you can possibly try it. And, contrary to many peo-



How sim'pl(e)* is movie making?

You've just finished sprucing up Junior. "My!" you think, "he's a fine, healthy kid. Wish I could hire a big shot movie man like Darryl Zanuck to shoot a few feet of film."

You want that movie now — not stills, not a week next Sunday, when Uncle Elmer has promised to come over with his super-duper-reflex-focal-plane $999.99 special.

Why wish? — it's not that dear or difficult. Take a Bolex L-8 movie camera, the simplest and least expensive of any to use (with a roll of color film for $3.75, the L-8 gives you a full 50 feet of film to show — with no wasted ends) — frame Junior in the finder — then press the button.

And along comes vacation time — Jim always thought your diving pretty good before Junior came along. You haven't tried a backflip since the summer before last. "Wonder if I'm as good as I used to be?" you think. Get up there on the board and try — you're fine — now see that Jim shoots a few feet with your Bolex, to prove it. Is it difficult? — not with the L-8. Is it dear? — definitely not — with the simple, spool loading L-8 you *save* $3.00 on every 100 feet of film.

The Bolex L-8 has been designed for simplicity, easy action, and low running costs. It's built with the same precision and reliability as your Swiss wrist watch.

You don't have to be a Phi Beta Kappa to know how to film with an L-8, or an astronomer to be able to tell the time by your Swiss watch — the L-8 is as simple as that.

You can make better movies easier and cheaper with a Bolex L-8.

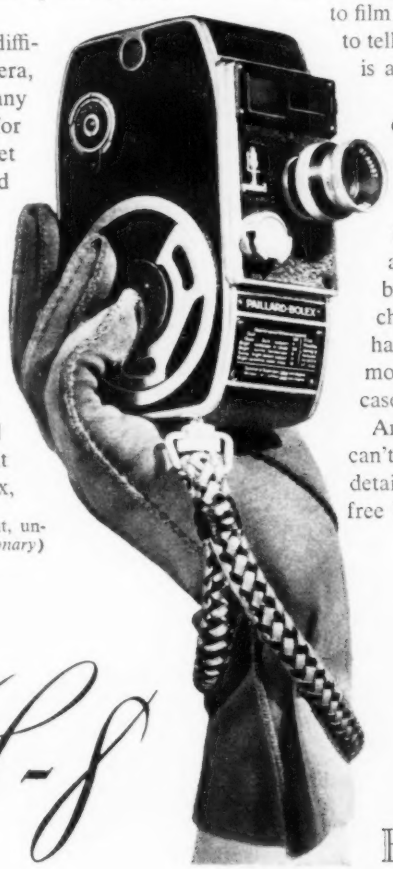
Your nearest good photographic store will gladly demonstrate the L-8 to you.

For $99.50, including tax, you get the L-8 complete with a fixed focus lens and wrist strap — finished in genuine black morocco leather and sparkling chrome — for only $20.00 more, you can have the same camera with a focusing mount lens, wrist strap and a suede zipper case, as shown.

And should you wish to read the — (we can't help saying this) — fascinating technical details of our Bolex L-8, we'll gladly send you free literature.

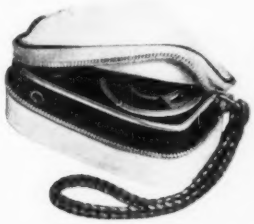
Paillard Products, Inc.
265 Madison Avenue, New York 16, N. Y.

*Not complex or complicated; natural, neat, unadorned. (*Practical Standard Dictionary*)



Bolex paillard

Bolex L-8



Home Movie Camera

Exakta PHOTOGRAPHY

Exakta Photography is a milestone in the history of photography—based upon the unique single lens reflex design of the Exakta "V" that is used both for viewing and picture taking. With the introduction of interchangeable reflex viewfinders, Exakta Photography is setting new standards in camera performance and versatility. Exakta Photography can be defined in many ways—and each definition spells better 35-mm photography for you.

- *Exakta Photography* is seeing the image before you take the actual picture—free of parallax error. You get what you want and you see what you get.
- *Exakta Photography* is seeing the image brilliantly in the sure, right side up, and laterally correct, at eye level with the newest photographic optical development, the astonishing Penta-Prism Viewfinder. Or, if you prefer, you may use the reflex underhood at waist level. Both viewfinders are instantly interchangeable.
- *Exakta Photography* permits you to change instantly from a standard lens to a high speed, wide angle, or telephoto lens in a fraction of a second, plus extension tubes for extreme close-ups. You observe the results instantly on the groundglass without any additional equipment. You see the exact image whether the subject is an inch or a mile away, or whether it is microscopic or gigantic.
- *Exakta Photography* shows you whether the image is sharply focused. You actually see that it is well lighted, well composed—and you see it in natural size. You control the actual picture on the groundglass right up to the final moment of actuating the release.
- *Exakta Photography* serves alike the sport photographer, the hobbyist, doctors, dentists, scientific photographers—ideal in every way for serious camera fans. It is an invaluable aid to photographers shooting anything from family snapshots to the most complicated scientific subjects.
- *Exakta Photography* is picture taking with the Exakta "V," the 35mm single lens reflex Camera that incorporates a generation of experience in miniature photography—precision built by the world famous Ihagee Camera Works in Germany. Only the finest lenses are used with the Exakta "V." There is a vast variety of standard, high speed, telephoto, and wide angle lenses for every purpose from 35mm to 500mm focal length. The Exakta "V" permits 29 shutter settings from 1/1000th to 12 full seconds, plus built-in self timer, and built-in flash and strobe-lite synchronization.

See It at Your Nearest Franchised Dealer Today!
EXAKTA "V" WITH WAIST-LEVEL VIEWFINDER

f/1.5 Zeiss Tessar "T" Coated Lens	$180.00*
f/2.0 Schneider Xenon "T" Coated Lens	200.00*
f/2.0 Zeiss Biotar "T" Coated Lens	275.00*
f/1.9 Meyer Goerlitz Primoplan "T" Coated	210.00*
Penta-Prism Eye Level Reflex Viewfinder	60.00*

*plus tax, fair traded

Newest Exakta Literature!

A COMPLETE GUIDE TO THE EXAKTA "V" by George J. Berkowitz: This new authoritative book was written especially for the Exakta owner. It is the best and only available guide to the operation of the new Exakta "V" and contains information available to all Exakta owners. Complete with many pictures, graphs and charts. Almost 200 pages. $1.50

NATURE PHOTOGRAPHY WITH MINIATURE CAMERAS by Alfred M. Bailey (Denver Museum of Natural History): In this book, I have used Exakta images of the desert islands of the Gulf of Mexico, along the shores of Lake Erie and Alaska, and from the coral islands of the Gulf Pacific, with emphasis on 35 full shots to Australia and New Zealand." 35 full page photographs, 81 pages. 50c

EXAKTA, the Magazine for the Exakta Photographer: Contains authoritative articles about Exakta Photography. Profusely illustrated. Sent free to registered owners of Exakta cameras. Per copy 25c

MICRO-PHOTOGRAPHY WITH EXAKTA in preparation. This thoroughly scientific book gives a full account of micro-photographic technique with the Exakta "V."

PHOTOGRAPHY WITH EXAKTA in preparation. A renowned photographer devotes this work exclusively to his splendid achievements with Exakta cameras since they first appeared on the market.

FREE—Write Dept. 100 for booklet "A" and booklet on close-up technique. Exakta owners, mention model and serial number of your camera in all correspondence.

EXAKTA CAMERA COMPANY
46 West 29th Street New York 1, N. Y.
Exclusive sales and Service Organization in the U.S.A. For Ihagee Camera Works, Germany

ple's thought on the matter, it need not be difficult to get good results. You have to exercise good judgment and be careful in your measurements, but the results more than justify the effort. Try it, and prove it to your own satisfaction.

I had become so accustomed to the limitations of a large camera that I was delighted at the new possibilities which opened up when I acquired a new $2^1/_4$x$2^1/_4$ reflex camera (a Rolleiflex). One of the biggest advantages is the opportunity to use a critical, high-speed lens and at the same time have plenty of depth of field. Since my Rollei was so portable I also found it ideal for multiple flash as well as single flash. Besides the depth of field, the fast lens allows you to use a fast enough shutter speed to stop action, and this is no mean asset in color.

Here are a few simple procedures that I followed in shooting my own color. When using sheet film indoors I standardized on Type B Ektachrome, 2A filter, Wabash No. 3 for main flash with No. 2 for fill-in when needed, whenever possible 1/25 second, and an index number of 140 to calculate the lens stop. Outdoors I rate Ektachrome at Weston 8, use whatever filter my color temperature meter calls for, take a No. 5B for fill-in between 6 feet and 8 feet, a 2B between 8 feet and 10 feet, and a 3B beyond that. When I use my Rolleiflex I've been loading with Ansco Daylight for both indoors and out. The 3B flash with a UV-16 filter works well with a 110 index number and you can use a 2B for fill-in if you wish. When I'm outdoors and want to shoot some fast action, I find that my Rollei works beautifully under normal conditions with Ansco film and the UV-16 filter, 1/400th second (mine actually goes off at 1/340th), $f/3.5$, and a 3B flash at 12 feet for fill-in.

(To make use of index numbers such as I have mentioned, you merely divide the number given, by the distance from the main light to the subject in feet, and the numerical answer represents your lens stop.) Please bear in mind, however, that all the foregoing information has been standardized to *my* equipment, and slight variations in your own camera could require deviations either way from what I've set down. Color is quite critical—with not too much leeway for exposure—so it is necessary that you establish your own accurate standardizations to fit your equipment. From that point on you should have no trouble. If you intend to do much color, it would pay you to have your flash synchronization checked accurately by a qualified technician.

Before I get away from the subject of color I would like to emphasize one thing, and that is the way you handle your lights. Black-and-white is a cinch because you can make up for many errors when you do your enlarging, but color comes out the way you shoot it. When you set your main light, be sure that it is set in such a way that it throws an even intensity of light over your whole subject area (unless of course you have some definite reason for doing otherwise), and then see to it that your fill-in throws an even flat light to bring out the

The new SERVICE Eveready Flashbulb
Kam-ra Bag*
★ **No fumbling for bulbs**
★ **No broken or lost bulbs**
Water-proof Tolex plastic, Tax Free, $14.95
Genuine cordovan cowhide, Tax Free, $24.95
Be sure to see these big, roomy *Kam-ra Bags* at your favorite camera store
*PAT. PENC.

SERVICE MANUFACTURING CO., INC. 120 E. 16 STREET • N. Y. 3

Save Time—Save Money
Whatever you need in the way of Photographic Equipment can be found in this month's
CLASSIFIED PAGES

35 MM FINE GRAIN
DEVELOPED AND ENLARGED
TO SUPERB 3¼ x 4½ SALON PRINTS
On selected single-weight glossy paper, each print individually enlarged, dodged and cropped, including Mercury Rolls. 20 exp. roll — $1.50.
5 DAY SERVICE
On Double-Weight Matt Paper
36 Exp. Roll $2.50 20 Exp. Roll $2.00
Rush film today or write for FREE Mailing Bag, samples and complete Price List of all our services. Money Back if not Satisfied.
MINLARGEMENTS
HILLSIDE MANOR 31, NEW YORK

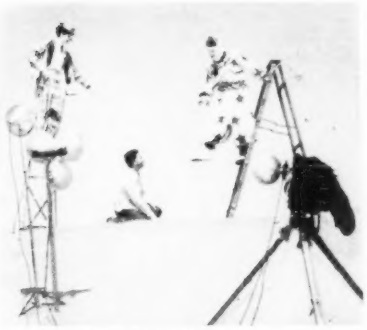
Ask for
PICTAR
The Quality $1.00 Viewer
Brilliant. Sturdy. Dandy Gift. Order Several.
Dealer Out? Send $1.00 each
PICTAR, DAVENPORT 3, IOWA

Hollywood Pin-Ups...
Glamour Photos of Exquisite Hollywood Beauties
16 Photos for $1.00, 40 for $2.00
SURPRISE GIFT with each $2.00 Order
Dept. P *Send Cash or M.O.—No C.O.D.s Please*
T. C. DILBECK Box 247, La Tijera Sta., Los Angeles 43

desired detail in the shadows. A little practice and it becomes automatic.

The feature acts give you an opportunity to exercise all the interpretative ability at your command. Camera angle and timing are both important. I even went so far on one act as to lug my 8x10 view camera down to the arena and set up for a 1½ second time exposure to convey the sense of motion in a teeth-suspension spinning act. You could do the same thing with a smaller camera. I just happened to get carried away that day. I also found it interesting to get a picture of the aerialists and then tie in another picture of the expressions on the faces of the people watching them. Children are good accessories when you get around to photographing animals.

The performers themselves as individuals are a subject that yields much variety and human interest. I found many of them had hobbies which were quite fascinating, and some of their life



Set-up for Fishback's color action shot was at the edge of a city dump. An old gaffer drove up, gave the incongruous scene but a casual glance, unloaded his junk, and drove off. Said one performer, "Well, I guess they must have clowns in the city dump every day in Sacramento."

stories had plenty of glamour for feature stories. The backstage life of the performers between acts takes on many forms and most of them present picture possibilities.

I have found circus pictures to have a high sale value. The various rotogravure newspaper supplements need pictures and will frequently buy color for their covers. If you have anything you feel is outstanding, the circus press agent is a likely customer.

In my various contacts with camera clubs and photography students, I have found that the greatest need seems to be to learn what picture possibilities are available. Photographers seem to need *ideas* more than mechanical techniques. That is why I have dwelt heavily on the variety of excellent material to be found under the Big Top.

Make yourself a date with the next circus that comes to town then; pre-plan your picture-taking if possible, shoot everything from the peanut vendor to the performing elephants, take advantage of the carnival of photographic material that will surround you. You'll come away with a bunch of good pictures, and besides—*you'll have a circus!*—

recapture the thrills of vacation fun with finer, brighter slide shows . . .

on a new

TDC

"Mainliner 300"

COOL, BRIGHT AND BEAUTIFUL

$54.75 with manual changer

$64.75 with SELECTRON-Semimatic (as illustrated).

- **BRILLIANT 300 WATT ILLUMINATION** . . . a great new achievement in design efficiency puts more light on the screen! Pictures project brighter, sharper, more life-like.
- **SUPER-COOL BLOWER SYSTEM** . . . you'll find no cooler operation in any projector—at any price! Cooler operation means smoother, safer performance.
- **MODERN TRAY LOADING** . . . accepts SELECTRON-Automatic or SELECTRON-Semimatic changer and TDC Selectrays.
- **COATED ANASTIGMAT LENS** . . . 5-inch, F3.5. Helical focus . . . clear sharp images.

TDC DUO TABLE VIEWER . . . A brilliant table viewer for 2x2" and 2¼x2¼" slides. **$12.50**

TDC STEREO VIEWER . . . An illuminating, focusing type viewer for standard stereo slides. **$12.50**

THREE DIMENSION COMPANY
4555 W. Addison St., Chicago 41, Ill.

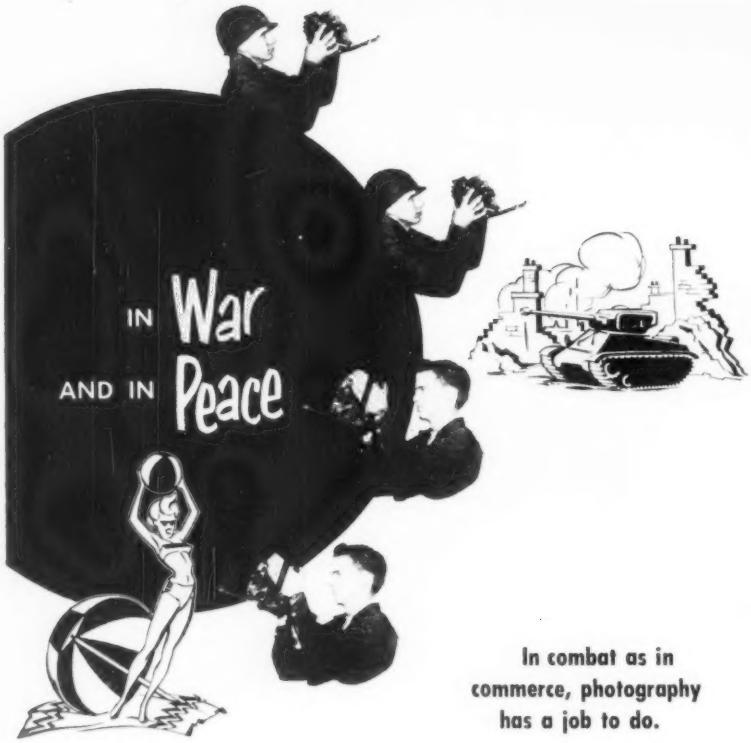
NEW BOOKLET ON SLIDES

Yours **FREE** with this coupon! Here's your guide to better color slides and projection, written by ace photo author, Rus Arnold, A.P.S.A. Up-to-the-minute and crammed with practical pointers!

THREE DIMENSION COMPANY P.P.6
4555 W. Addison St., Chicago 41, Ill.
Rush me my FREE copy of your new booklet on slide photography and projection.

Name .....
Address .....
City ..... Zone ..... State .....

FOR PICTURE PERFECTION-IT'S TDC PROJECTION!



In combat as in commerce, photography has a job to do.

In this active, growing profession, there's an opportunity for you.

Start now on a career that is both satisfying and rewarding. Learn the skills that will be useful all through life — in your own business and in the service of your country.

For the best in photographic training, you can't beat the Progressive School.

A complete school, with classroom and dormitory buildings grouped around an attractive campus, where men and women are learning the techniques of professional camera work from a faculty of specialists.

Beginning courses in Portrait, Commercial and Direct Color Photography and Camera Repair. Advanced training for those with previous experience. VA approved.

Write today for free catalogue PT701.

PROGRESSIVE SCHOOL OF PHOTOGRAPHY

NEW HAVEN • CONNECTICUT

NEW PIN-UP PHOTOS

New—NOW AVAILABLE, 1600 Model photos size 4 x 5 showing popular models, etc. These are specially priced at 15¢ each pose and are called The New Chesseeake Series, and included are **BABY LAKE** (35 poses) • **JOAN (Eve) RYDELL** (90 poses) • **JEAN WILLIAMS** (7 poses) • **PEGGY PURDY** (6 poses) • **LORAINE MILLER** (10 poses) • **LYNNE CARROLL** (7 poses) • **GAIL BENNET** (6 poses) • **LYNN LYKLES** (4 poses) • **PAT BURKE** (4 poses) • **AVA NORING** (7 poses) • **COCOA BROWN** (20 poses) • **BARBARA LESLIE** (6 poses) • **SUNNI THOMPSON** (4 poses) • **KEVEN DALEY** (6 poses) • **SHIRLEY MAITLAND** (6 poses) **SHIRLEY LEVITT** (10 poses) • **LILI DAWN** (17 poses) in burlesque costume • **ANNE CORIO** (3 poses) • **LOIS DeFEE** (6 poses) • **CINDY HELLER** (5 poses) • **NEVADA SMITH** (3 poses) • **BETTYE LIND** (2 poses) • **BETTY HOWELL** (4 poses) • **GEORGIA SOUTHERN** (2 poses) and many other

Models In Attractive Vivacious Poses

15c each pose — Minimum order accepted is $2.00

IRVING KLAW

Dept. A-42, 212 East 14th St., New York City 3, N. Y.

Studies in Stone

(*Continued from page* 72)

of a statue. Diffused lighting and soft developing brought out a variety of delicate halftones in some shots; contrasty lighting from the noon sun increased the effect of sculptured marble in others. Most of his figure studies were made with the aid of "fill-in" lighting to avoid harsh, black shadows. A yellow filter combined with fast panchromatic film helped to make flesh tones look more like white marble. The camera used was a Rolleiflex.

Glass experimented with a variety of technical tricks. One device was a shadow projector which threw vertical lines on the subject, thus emphasizing form where the curves of the body distorted the shadows. He cut down detail and created dream-like, impressionistic effects by shooting through wire mesh, patterned lace, and textured glass. Above all, he concentrated on lighting. "It is with light that a man can make or break a picture—and this is especially true of figure photography," he says.

An original, creative approach has won Glass recognition in many photographic fields. His work appears in magazines, advertisements, and posters in England, continental Europe, and the United States. Among the 150,000 pictures in his bulging files are everything from still lifes to industrials. Glass's career as well as his work reflects a searching, individualistic personality. A native of Budapest, he was a painter, stevedore, night watchman, actor, racing car driver, and art editor for a Berlin newspaper before turning to photography as a full time occupation. Now he operates his own studio in Chelsea.

Glass shrugs off his bold originality with the statement, "I have no radically different approach to figure photography —simply an individual approach dictated by my own particular way of seeing things. I try to adapt technique to the job at hand, consider each picture as a personal problem, and then ask myself 'what do I want this picture to say?'" The result, evidenced by the sculptured nudes shown here, is a refreshingly different treatment of the human figure.—▶

Popular Photography — Ron Barnes

"Yeah, and I'll bet anything he has to send them out to be developed!"

35MM F:2.8 FINETTA $29.95

You saw the same camera with a slow f:4 lens described as a super-value at $30.00—Spiratone offers it to you with an ultrafast coated f:2.8 lens, plus all the other features: Automatic film counter—Double Exposure Prevention—Flash Synchro shutter—Distance settings from 2 feet to infinity—lens removable—(use in your enlarger! substitute telephoto lens!)—uses standard full frame 35mm film, color or b&w—extreme compactness 5"x2½"x3"—all metal body.

Shipping Weight 2 lbs.

Deluxe Leather Eveready Case $5.49
Praezisa Rangefinder, fits accessory clip 3.95

It Fills a Crying Need! The First

FOLDING POCKET FLASHGUN $8.45

Whoops! And the reflector is inside the battery case! Yes, the entire gun collapses into a 5½" tube, 1½" in diameter, fits into your pocket, into a lady's handbag! When in use, its 5" wide highly polished reflector proves as efficient as reflectors on old-fashioned bulky guns. The pocket gun uses medium size standard batteries and midget bulbs (5s, SMs, etc.). It fits the accessory clip of the Retina, Leica, most other German cameras. Price includes cord for any synch shutter—Compur, Kodak, Prontor, Finetta.

Adjustable bracket for use with other cameras $1.00
Leather carrying case, for the utmost in convenience 1.00

Shipping Weight 1 lb.

Positive Synchronization for Leicas!

GEISS KONTAKT $19.50

including Folding Pocket Gun

Installed in a few seconds. Although you receive, free of charge, the handiest of all flashguns, you can use the Geiss Kontakt with any gun with a Prontor cord. Synchronizations to 1/500th second possible. Special setting for electronic (strobe) zero-delay units. State model Leica you have.

Shipping Weight (including gun) 1 lb.

Save $45.00 on slightly used

Leitz Imarect Finder $32.50

Can hardly be distinguished from new! Original list $77.50. Get this latest type Leitz Universal Finder for use with your Leica telephoto and wideangle lenses now, at this unprecedented saving.

11" Leica Cable Release included Free with every Imarect Finder!

10 SECTION

POCKET TRIPOD $11.95

Infinitely superior in construction, finish, sturdiness to any other pocket tripod under $16.00! In fact, our low price is possible only, because we placed our orders last summer, before metal prices went skyrocketing! And, of course, we pass along to you the usual saving of our direct importing.

It folds down to 7½"—small enough to fit into a lady's handbag. Yet, its ten sections extend to a full 45" and sturdily support any 35mm, reflex or light folding camera. Rubber tips and legstops prevent slipping. Weight: 14 oz. Guaranteed to be the finest value in pocket tripods!

Shipping Weight 2 lbs.

Four-Section Tripod $4.49

We have imported this German steel tripod for the budget-conscious photographer, who likes a light, not-to-bulky yet sturdy tripod that will really last! This one weighs only 19 oz., extends to 49" and is sure to be spotted by "shoppers" as a better buy than any other low priced tripod.

Shipping Weight 3 lbs.

THREE-SECTION TRIPOD, same construction extends to 44", priced for the super-economy-minded fan. **$3.79**

FREE! IMPORTED TILTTOP

with purchase of any of above tripods

Steadily holds any 35mm, 2¼x2¼, 2¼x3¼, at any desired angle. 90 degree tilting. ¼ turn locks it. Weighs not even a full ounce!

NEW 35MM CAMERAS

in the ever growing list for which

SPIRATONE TELEPHOTO and Wideangle Lenses

HAVE PROVEN A MUST:

CONTESSA 35; VITO II; PRAKTIFLEX AND PRAKTIKA WITH TESSAR F:3.5; ARGUS C4, A-F; KODAK SIGNET; IKONTA 35; BALDINI, BALDINETTE; RIVAL 35.

Of course, these lenses will continue to be available for cameras on thousands of which they have already proven themselves indispensable: Argus C3, 21; Bantam; Bolsey B, B2, C; Kodak 35 RF; Mercury II; Perfex, Polaroid Land; Pony 828, 135; Retina I, II, IIB.

All Spiratone lenses are coated, color corrected and require no change in exposure or lensopening. For most cameras, these lenses are available with interchangeable adapters, making possible their use on several cameras by means of an extra adapter ($1.25). Each lens is equipped with a built-in or separate filterholder. Telephoto viewfinder masks are furnished at no extra cost for all 35mm cameras requiring same. Spiratone lenses are delivered in genuine leather carry-cases and carry lifetime guarantees.

$16.95 each lens

$29.95 for set of telephoto and wideangle lenses in double leather case

35mm Camera Wideangle Finder Attachment $1.95.

Coated, color-corrected, focusing-mount

8MM 1½" F:3.2 TELEPHOTO $16.95

Everybody agreed: When we first offered this fine lens, it was a sensation. And we sold enough of them to convince our supplier to expand the Spiratone line of 8mm lenses! We know this will make your selection more difficult, since each lens, regardless of price, represents an unusual value in its own class, but we can assure you that you are not only saving 50% or more by buying Spiratone 8mm lenses, but that you are getting superb lenses, in neat duraluminum mounts, thoroughly tested and recommended to the most critical photographer!

1" F:3.5 FIXED FOCUS telephoto, gives 2X magnification, cuts distance in half. Has great depth of field, is ideal for fast working because of its fixed focus setting. The wise movie-fan will recognize the need for this in-between focus-length and not hesitate to spend for this fine lens the unbelievably small amount of **$9.95**

1½" F:2.5 FOCUSING telephoto. Like its f:3.2 companion lens, it gives 3X linear (9 times the area) magnification, stops down to f:22 and focusses as close as 3½ feet! Unbeatable at **$23.95**

1½" F:1-9 FOCUSING telephoto. The ultimate in speed, and yet, its price is less than that of competitive lenses four times slower! Perhaps the greatest value in our line at **$29.95**

7MM F:2.5 WIDEANGLE with clickstops. We have often been asked, if a good wideangle lens must cost $50.00 or more, and here is our reply. This lens gives you four times as much coverage as your normal lens, is a "must" for indoor, scenic and many other types of movie-making. **$29.95**

6MM F:1-9 WIDEANGLE. An extremely fast extreme wideangle lens at the extremely low price of **$39.95**

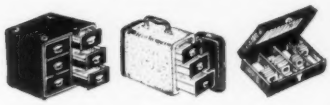
All 8MM lenses have standard threads and fit all turret and non-turret Revere, DeJur, Keystone, Franklin, and Perfex cameras, also the Kodak Reliant. Adapters are available for use of these lenses on the B&H Sportster and Companion, the Bolex L-8 and the Cinemaster. Adapter $1.95.

Purchase of any of the 8mm tele lenses advertised entitles you to an auxiliary wideangle, to fit your normal camera lens, doubling your coverage, for only an additional **$7.95**

State speed, model, normal lens you have, when ordering.

2x2 SLIDEFILE SALE!

Famous Make Slidefiles at terrific savings!



S-200 holds 600 redimounts or 200 glassslides. Leatherette-covered plywood; heavy plated hardware; slots for neat filing; index. **$4.95**

S-300 accommodates 900 redimounts or 300 glassslides. Leatherette-covered plywood; slots for neat filing—not only useful, but a handsome addition to any slidefan's furniture. Spiratone-priced **$7.95**

S-600. Holds 1800 redimounts or 600 glassslides. Six slotted drawers. Index. If you own or expect to own a large number of slides, you will find no better, no more economical solution than the S-600 at **$14.95**

Shipping Weights S-200 4 lbs., S-300 6 lbs., S-600 9 lbs.

Save up to 40% on

2x2 METAL SLIDE BINDERS 6c EACH

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame.
18 for $1.26 54 for $3.51 126 for $7.56

Shipping Weights 1 lb., 2 lbs., 5 lbs.

POLARIZING FILTER Series V $2.49

21.5mm or 25mm $2.00—Series VI $2.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.

Formerly, you had to pay $6.75 for a Series VI, $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button compartment cases at no additional cost.

GIGANTIC SALE IN

OPTICAL GLASS FILTERS

Series V and VI mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, type A or Photoflood conversion, UV16, UV17. Plus 1 (20" to 38"), Plus 2 (13" to 20"), Plus 3 (10" to 13").

21.5mm ea. 75c Series V ea. $1.00
Series VI ea. $1.25

FREE: With order for four or more filters: Genuine Leather Filter Pouch with Snapbutton.

A Sensation on the tripod market

ELEVATOR TRIPOD $15.95

with Empire panhead

Spiratone does it again! Here is an efficient two section elevator tripod, weighing only slightly over 4 lbs. and extending to over 66"! The friction drive elevator mechanism can be locked positively in any desired position! The deluxe panhead has single action planning and tilting lock, with an extra tilting lock to make panning alone (for movies!) possible as well! The camera platform has an adjustable screw feature assuring perfect fitting of all cameras, regardless of size of tripod socket. *Shipping Weight 5 lbs.*

CRAIG PAN & TILT TOP $8.75

No advanced amateur or professional will want to miss this buy! Famous Craig-Thalhammer tripod head is calibrated in degrees of rotation—has "instant-on plug" 2¼" in diameter—extra long handle for guiding camera and locking tilting action. Reg. $17.50.

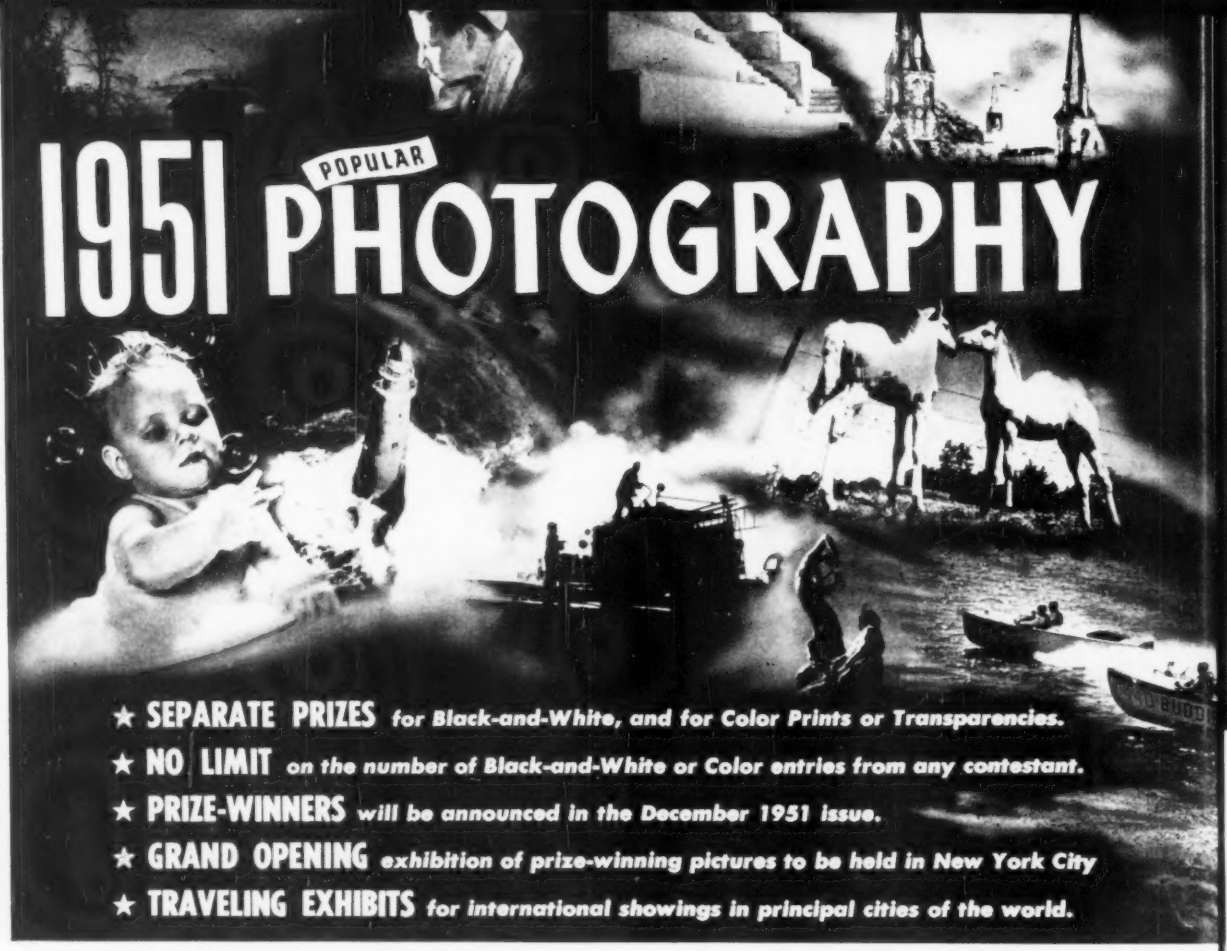
Shipping Weight 3 lbs.

All prices include excise tax. Be sure to allow for approximate shipping costs (even when no shipping weight is stated)—overpayment will be credited in full. 25% deposit required on C.O.D. orders. Everything listed is brand new and fully guaranteed.

SPIRATONE

49 WEST 27th STREET
NEW YORK 1, NEW YORK

32-34 STEINWAY STREET
LONG ISLAND CITY 3, N. Y.



★ **This outstanding event is of importance to everyone who takes photographs, whether for diversion or as a profession—so send in your best pictures! The Contest closes July 14, 1951.**

RULES OF CONTEST

(1) The Contest is open to all persons, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. CONTEST OPENS MARCH 9 AND CLOSES JULY 14, 1951. No entry fee is required.

(2) There will be a Black-and-White Division and a Color Division; each will be judged separately. Any number of black-and-white prints, color prints, or color transparencies may be submitted by any entrant, in conformity with the following regulations: Color prints and or transparencies must be submitted separately from black-and-white entries. There are no restrictions as to subject matter or size, in either Division, although 5x7 or larger prints are preferred. No acknowledgment of receipt of entries will be sent, unless entrants enclose an addressed postal card to be signed and returned.

(3) Prints may be either mounted or unmounted; this is optional with entrants.

(4) Hand-colored black-and-white prints (tinted with oil-paints, water-color, pastel, etc.) are not eligible as Contest entries; however, chemically-toned prints are acceptable.

(5) Pictures which have been published in, or accepted for publication or under consideration by any other photographic magazine, are not eligible. Publication in any other medium does not make prints or color transparencies ineligible.

(6) Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or type-write the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of POPULAR PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

(7) All prints and transparencies will be held for judging after July 14, 1951, and no entries will be returned until after announcement of the winners has been published in the December, 1951 issue of POPULAR PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, *provided that self-addressed and stamped envelope, or addressed label and postage,* were contained in the same package in which each lot of entries was sent. *Do not send postage separately for return.* The Contest Editor cannot enter into correspondence of any kind regarding entries.

(8) Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

(9) Judges in the Contest will be the editors of POPULAR PHOTOGRAPHY. Their decisions will be final. In the event of a tie, duplicate prizes will be awarded.

(10) Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 185 North Wabash Avenue, Chicago 1, Illinois. Final entries must be postmarked not later than midnight of July 14, 1951. Prize-winners will be announced in the December, 1951 issue of POPULAR PHOTOGRAPHY. While exercising the utmost care in handling entries, POPULAR PHOTOGRAPHY assumes no responsibility for loss or damage of Contest entries.

(11) Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize-winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

(12) FOREIGN ENTRANTS: The above rules apply to all entries, except that prints and transparencies submitted by persons residing in foreign countries are eligible for consideration only if accompanied by return postage. International Reply Coupons are acceptable as postage.

FINAL CLOSING DATE: JULY 14, 1951

280 PRIZES

	Black-and-White			Color		Total
1st	U. S. Savings Bond... plus Trophy	$2,000	1st	U. S. Savings Bond... plus Trophy	$2,000	$ 4,000
2nd	U. S. Savings Bond... plus Trophy	1,000	2nd	U. S. Savings Bond... plus Trophy	1,000	2,000
3rd	U. S. Savings Bond... plus Trophy	750	3rd	U. S. Savings Bond... plus Trophy	750	1,500
4th	U. S. Savings Bond... plus Plaque	500	4th	U. S. Savings Bond... plus Plaque	500	1,000
5th	U. S. Savings Bond... plus Plaque	250	5th	U. S. Savings Bond... plus Plaque	250	500
50	Prizes, U. S. Savings Bonds, each.....	100	50	Prizes, U. S. Savings Bonds, each.....	100	10,000
70	Prizes, U. S. Savings Bonds, each.....	50				3,500
100	Prizes, U. S. Savings Bonds, each.....	25				2,500
					GRAND TOTAL	$25,000

** In the event of a tie, duplicate prizes will be awarded.*

USE THIS ENTRY BLANK

Each one of your entries must be accompanied by a filled-in entry blank provided here, or a facsimile of it. Your photo dealer or your finisher has additional blanks on hand should you need them; or you can obtain entry blanks from the Contest Editor of POPULAR PHOTOGRAPHY. Your request for more blanks should be accompanied by a self-addressed stamped envelope.

* Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock and will bear the hand-lettered name of the winner.

USE THIS ENTRY BLANK (PLEASE PRINT) 1951

Contest Editor, POPULAR PHOTOGRAPHY
185 N. Wabash Ave., Chicago 1, Ill.

Please enter the enclosed picture in the POPULAR PHOTOGRAPHY Picture Contest for 1951.

Name.....

Street.....

Town.....Zone.....State.....

Picture Title.....

Where Made.....

Camera Used.....Lens.....

Exposure: Lens stop.....Shutter Speed.....

Film Used.....Filter.....

Lighting.....Paper.....

Published before in.....

your
BEST BUY
is SKAN®

$16.50
INCLUDING CASE
and tax on meter

- Compact
- Accurate
- Rugged
- Convenient

No matter how you compare you're bound to discover your best buy in an exposure meter is the Standard SKAN. It meets every requirement for color and black-and-white, movies and stills, indoors and out; satisfies all but a very few unusual professional needs. SKAN is extra-compact, convenient and easy to use. It's absolutely top quality in design, material and construction, yet built without frills to an attractive price. Join the hundreds of thousands of enthusiastic SKAN users. Ask to *see* the Standard SKAN and you will *buy* SKAN!

FOR PROFESSIONALS—The SKAN View-Finder Meter, the only meter you can "aim" for absolutely accurate exposure readings. $24.95 tax and case included

YOUR BEST BUY IS
SKAN®
- Photo-electric Exposure Meters
- Blower-cooled Slide Projectors

G-M Laboratories Inc., 4272 N Knox Ave., Chicago 41

CAMERA CLUBS

By WHIT HILLYER

Three New Clubs Formed

Now that its statutes have been approved by the Nicaraguan ministry of interior, the *Club Fotografico de Nicaragua* is in full operation. Considerable credit for the founding of this group goes to Dr. Esteban de Varona, AFSA, one of the outstanding camerists in San Jose, Costa Rica. Correspondence with the new club should be addressed to Sr. Cesar A. Riguero, Apartado Postal No. 221, Managua, Nicaragua.

The *Searle Camera Club* recently was organized by employees of G. D. Searle & Co., pharmaceutical manufacturers in Skokie, Ill. In recognition of the camera club as a sociable enterprise, the company not only approved the formation of the club, but has made available a conference room for regular meetings, a studio room, a completely equipped darkroom, and slide and movie projection equipment. (Jeepers!) President of the group is Clinton A. Dornfeld, who can be addressed in care of the company.

Any ideas you have regarding program material will be welcomed by the newly-formed *Okmulgee Camera Club* in Okmulgee, Okla. Address mail to Roy D. Umbach, Box 2351, Okmulgee, Okla.

Wants Program Listings

Club programs in printed or duplicated form are wanted for exchange by *Stourbridge Institute Photographic Society*, in England. The society's Hon. Secretary, Frank Bray, informs us that his group consists of about 50 members and serves a community whose population is 36,000 or so. The *Stourbridge* 1951 "programme" is an interesting job, printed in black on buff card stock. To exchange programs with Mr. Bray, address him at 16, Hagley road, Stourbridge, Worcestershire, England.

Montana Clubs Enjoy "Perpetual" Print Folio

A traveling perpetual salon designed for critical consideration by other member clubs in the same area, the Montana Portfolio already includes prints by groups in Butte, Great Falls, Kalispell, Billings, and Bozeman. Operating procedure is as follows: Upon receiving the collection, each club puts four prints into it, plus written comment on the rest of the work. As the portfolio makes the rounds the same routine is repeated, each club taking out its four original prints and adding four new ones. Thus the collection is on the road constantly, always returning with new work in it. Present itinerary takes about five months per round trip.

We Hear . . .

THAT *Berks Camera Club* (Reading, Pa.) has established for the use of its members the George E. Mundell Memorial Library of photographic literature, in honor of charter member Mundell, who died in January of this year.

Nice gesture: Honorary membership in *New York Color Slide Club* have been awarded to Clyde Bayles, Helen Manzer, AFSA, and Vic Scales, Hon. FSA, for their services to the club and for their contributions toward the advancement of photography. We dislike to see this sort of thing overdone, but such certainly was not the case here.

Not content with staining their lily-white digits in developer, members of *Women's Photographic Society of Cleveland* have been risking cuts and calluses by hand-tooling leather belts and billfolds.

The trophy called "Oscar, Jr." is given annually to that member of *Reflex Camera Club* (San Francisco) who turns in the worst print. (Can a rank outsider enter the contest, *Reflex?* I've got at least two sure winners, or so I gather from Harry Shiseta's gentle, kindly remarks.)

Asheville (N. C.) *Photographic Society* distributes the burden of program planning by naming a different member as program chairman each month. Each chairman can put the finger on any fellow-member for an assist. Sounds like a great idea.

Chicago Area Camera Clubs Association is in the midst of selecting prints for its 14th annual salon. Salon chairman is my respected fellow-sufferer on a December television show, *Green Brain's* Ragnar Bedenvall. Ragnar has arranged for exhibition of accepted prints June 9-29 at Marshall Field's emporium in the Windy City.

Crashbeard note to editor Al Schwartz of *Brooklyn Camera Club's* "Darkroom Dodgers": Regarding your March issue, Al, I really do hope the word "camerist" catches on (used it myself this month). But to my knowledge the term was proposed at least as early as 1939, way out here in the hinterlands.

Been a powerful lot of copy in club bulletins lately on the subject of print critics, pro and con. From out of the sound and the fury I've picked a lucid pronunciamento which turned up in *Cleveland Photographic Society's* "Through the Darkroom Door." It goes like this: "If you must have nothing but praise, show your pictures to your employees—they will *have* to admire them."

Can't help wondering, though—where does that leave us peasants?—

Award winners in the annual competition of Associated Amateur Cinema Clubs (Chicago area) are shown above as they received their prizes. Standing, left to right: AACC president Cyril S. Dvorak; William Ziemer, Metro Movie Club president, accepting the President's Trophy; and Othen Goetz, whose film "Her Heart's Desire" took first prize in the 16-mm silent class. In front are Mrs. Alice Koch and Clarence Koch, whose sound film "Navajo Trails" was judged best in all classes. The AACC includes 12 movie clubs in the Chicago metropolitan area. This is Metro's third victory in the President's Trophy competition.

INVENTORY CLEARANCE SALE!

8MM FILM

ASA 50 SPEED

Fully Panchromatic, Mfrs. Closeout Sale. Tens of thousands sold to satisfied 8mm fans the world over. NOW is the time to send YOUR order. 48 Hour Processing Included. Fully Guaranteed.

6 for $5.95 (shpg. wght. 8 oz. ea.) **$1.07** each

U.S. SURPLUS PAPER

FULLY GUARANTEED ENLARGING PAPER

	ea.	3 for
8"x10" Bromide SW GL #1 144s...	$1.95	$5.50
11"x14" Kodabr SW GL #1 24s....	2.25	6.50
16"x20" Broviro DW GL #1 12s....	2.25	6.50
20"x24" Kodabr SW SM #2 72s...	7.95	22.50

Contact Paper

2¾"x3¼" Azo DW SM #2 500s...	$1.89	$5.25
4"x6" Azo DW GL #1-2-3 144s....	1.89	5.25
4"x5" Azo SW GL #0 144s.....	.75	2.00
3⅛"x4⅜" Halo SW GL #4 500s...	1.89	5.25
3¾"x6" Halo SW GL #3 500s.....	2.25	6.25
7½"x7½" Azo SW GL #0-1-3 144s	.98	2.75

GRAPHIC & GRAFLEX TYPE ACCESSORIES

Made to our order of the finest materials and fully guaranteed by us.

ROLL FILM ADAPTERS
(Uses Standard 120 Roll Film)

For 4"x5" Graflex (all models).....	$11.96
For 3¼"x4¼" Graflex (all models).	11.96
For 2¼"x3¼" Graflex (all models).	10.75
For 4"x5" Graphic (all models).....	12.51
For 3¼"x4¼" Graphic (all models).	11.96
For 2¼"x3¼" Graphic (except Century).....	12.61
For 2¼"x3¼" Century Graphic, Graflok Bk.....	11.96

35MM FILM

FROM US SURPLUS... GUARANTEED

PLUS -X FINOPAN ULTRA SPEED

100' ROLLS **$1.50** each

3 for **$4.25**

200' Plus-X, Background-X.....**ea $2.45**
3 for **$6.95**

DAYLIGHT BULK FILM LOADER.....**$5.75**
EMPTY 35mm CARTRIDGES...**12 for $1.00**
36 Exposure reloads 24W-50W-100W

3 for $1.00 12 for $3.50

LONG FOCUS LENSES

All Like New, Fully Guaranteed

8" F3:5	Hexar, ctd, Betax shutter.	$79.50
10" F4:5	B&L Tessar, Univ. shutter..	85.00
10" F5:6	Tele-Optar, ctd, bbl.....	99.50
11" F6:3	Zeiss Tele-Tessar, ctd, bbl.	74.50
12" F3:5	CZ Tessar, ctd, bbl.....	135.00
12" F4:8	Aristostigmat, ctd, bbl....	95.00
12" F4:5	Sytar, bbl.....	89.50
12" F4:5	Radar, ctd, Betax shutter.	99.50
12" F4:5	Eurynar, Betax shutter...	124.50
13" F5:5	Tele-Xenar, ctd, bbl.....	74.50
15" F5:6	Radar Telephoto, bbl....	79.50
15" F5:6	B&L Telestigmat, bbl.....	89.50
20" F5:	CZ Tessar, coated, bbl....	275.00

(write for complete lens listing "CL")

35MM ANSCO COLOR FILM

DAYLIGHT OR TUNGSTEN
Fresh #234 or #235 Safety Stock
Identical with Factory packed Ansco Film
Fully Guaranteed

	ea.	5 for
20 Exposure reload cartridges	$1.25	$5.95
36 Exposure reload cartridges	1.95	9.45

27½'.....**each $7.95**
55'.....**each $15.00**
100'.....**each $27.50**

FREE FREE FREE

8MM-16MM MOVIE FILM

BUY 6—GET ONE FREE
48 Hour Processing Included

16MM FILM	ea.	6 for
100' Super X, 50 ASA.....	$3.00	$17.95
100' Super XX, 100 ASA...	3.50	20.95
Mag. 50' Super X, 50 ASA..	2.75	16.45
Mag. 50' Super XX, 100 ASA	3.00	17.95
8MM FILM		
25' DBL 8MM 24 ASA.....	1.25	7.45
25' DBL 8MM 50 ASA.....	1.50	8.95
25' DBL 8MM 100 ASA....	1.75	10.45

8MM-16MM COLOR FILM

Factory Fresh
Daylight or Tungsten
Our ***Unbeatable*** Prices

16mm x 100'.....**$7.50**
8mm x 25' double..... **2.75**

FULLY GUARANTEED
48 Hour Processing Included

EMPTY 16MM MAGAZINES GUARANTEED PERFECT

each.....**75c** 12 for.....**$8.00**
(shpg. wght. 10 lbs. per doz.)

Film for Magazine Loading*

	ea.	12 for
50' Super X, Reversal*.....	59c	$6.50
50' Infra-Red, Negative*.....	59c	6.50
16mmx100' Kodak Neg.* 25 ASA..ea.		1.49
16mmx100' Kodak Neg.* 100 ASA ea.		1.49
16mm Magazine Kodak Neg.* 25 ASA ea.		1.25
16mm Magazine Kodak Neg.* 100 ASA ea.		1.35

(write for complete movie film list)
*US Surplus, Guaranteed.

MOVIE ACCESSORIES

8MM & 16MM Cinelargers.....	$10.95
16MM Film Slide Projector.....	2.95
8MM or 16MM Titles, assorted. **12 for**	1.25
36" x 48" Nylon Screen, auto-box..	19.50
8mm Sharp-Focus Ring, F2:5, F3:5...	1.50

IMPORTANT NOTICE

No C.O.D. shipments without 20% deposit. Please include postage, excess returned. Orders without postage sent collect. All prices subject to change without notice. Send us your inquiries.

ROLL FILM

Factory Fresh—1952 Date
Speed 50 ASA
127-120-620-116-616

$1.95 for 10 — **30 for $5.50**, **50 for 8.75**, **100 for 16.50**

Almost 350,000 rolls sold to satisfied users the world over. FACTORY FRESH film, fine grain Orthochromatic emulsion on genuine **Dupont Base.** Fully guaranteed or your money back without question.

ENLARGING PAPER FRESH STOCK MANUFACTURER'S SECONDS

FULLY GUARANTEED

	ea.	3 for
3"x4" SW GL #1-2-3 500..	$2.95	$5.50
4"x5" SW GL #0 100.....	1.19	3.25
4"x5" DW SM #2-4 500...	5.50	15.95
5"x7" SW GL #1 500.....	5.95	17.25
5"x7" SW SM #1-4 500...	5.95	17.25
5"x7" DW SM #1-4 500...	7.95	22.95
6½"x8½" DW SM #1 250.	6.95	19.50
7"x9" SW GL #1-2 500...	14.50	42.50
7"x11" DW SM #4 250....	9.95	27.50

8 x10

Single Weight, Glossy or Semi-matte

100 sheets, #0-1-3-4.....	$3.95	$11.50
500 sheets, #1-3-4.....	17.50	51.50

Double Weight, Semi-Matte

100 sheets, #1-3-4.....	$4.95	$14.25
144 sheets, #2-4.....	6.50	18.95
500 sheets, #3-4.....	19.50	57.50

CONTACT PAPER

	ea.	3 for
1⅞"x2¾" SW GL #2 500s	$1.39	$3.95
2½"x3½" SW GL #1 500s	1.89	5.25
2¾"x4½" SW GL #1 500s	2.49	6.95
3"x4¾" SW GL #1 500s	2.75	7.95
3½"x5½" SW GL #2-3 500s	3.49	12.95
5"x7" SW GL #1 144s....	1.95	5.25
5"x7" SW GL #1-3 500s	5.50	15.95

FOREIGN CAMERA ACCESSORIES

9x12cm to 3¼"x4¼" "SPRING BACK"**...	$10.50
9x12cm to 2¼"x3¼" "SPRING BACK"**...	10.50
6x9cm to 2¼"x3¼" "SPRING BACK"**....	10.50
6x9cm to 120 Roll Film Adapters.....	9.95
9x12cm to 120 Roll Film Adapters.....	10.75
6x9cm Foreign Type Film Pack Adapter.....	3.95
9x12cm Foreign Type Film Pack Adapter...	4.95
9x12cm to 2¼"x3¼" Film Pack Adapter...	1.95
6x9cm C F Holders, w sheathes.....**3 for**	3.95
9x12cm C F Holders, w sheathes.....**3 for**	5.50
2¼"x3¼"-3¼"x4¼"-4"x5", Graphic type double cut film holders, all metal.....**3 for**	**NEW** 10.75

**Accepts Graphic Type Accessories

HUGO MEYER RANGEFINDER

Latest Model

We sold more than 500 at this sensational low price. Probably this is the last offer we will be able to make. For all film pack or press type cameras from 2¼"x3¼" to 5"x7" with lenses from 4" to 12". Only our fortunate purchase from Government Surplus permits this offering. Easy installation also available from us. Write for details.

$18.95

DELTA PHOTO SUPPLY

OUR NEW ADDRESS
239 East 44th Street, Dept. P5
New York 17, N.Y.
[Cable Address: DELTAFOTO

F-4.5 ROLFIX CAMERA

$29.98

A fine product of German craftsmen of the U. S. Occupation Zone. Compare it point by point for value with any other camera, and you'll agree that at $29.98 it can't be equaled anywhere else in the United States.

Compare these features: (1) Fast coated! 4.5 Schneider Radionar lens stops down to f/32. (2) Prontor-S shutter has speeds from 1/250 to a full second plus bulb—is synchronized for flash. (3) Delayed action device can be set to allow 12 seconds before shutter cocks—gives you time to get into your own picture. (4) Accessory mask for 2¼ by 2¼ as well as 2¼ by 3¼ inch pictures on 120 black and white or color film. (5) Body shutter release. (6) Optical eye-level view finder. (7) Two tripod sockets. (8) Wards guarantee of complete satisfaction or your money back. Send check or money order to Wards now.

67 BMP 124L—Postpaid $29.98

FREE . . . Wards 1951 Photographic Catalog

This 3¼ by 4¼ Rolfix camera is only one of the LOTS featured in the 1951 Photographic Catalog. More than 100 pages of still and movie needs plus a wealth of photographic hints and facts. If you don't have this free book already, fill out the coupon below and mail to

Montgomery Ward

Chicago • Albany • Baltimore • Denver
Ft. Worth • Kansas City • Oakland
Portland, Ore. • St. Paul

MONTGOMERY WARD, Dept. RPP-61
Please rush me my free copy of your 1951 Photographic Catalog.

Name (Print clearly)

Street Address or Box

City

Post Office State

Some Do's and Don'ts About Horses

(*Continued from page 75*)

or principal source of illumination. For more interesting pictures avoid the flat light of noon and use the side-lighting of morning or afternoon, a lighting which emphasizes texture and throws dramatic shadows. Try to take your pictures with the sun at an angle and about 45 degrees from the camera-to-subject line.

Indoor flash shots of horses, especially dark ones, often look poor because the animal tends to merge with areas unlighted by the flashbulb. The best way to overcome this difficulty is to use an extension flash to throw additional light on the animal. Sunlight plus open flash makes a good combination outdoors because the artificial light opens up shadows and adds sparkle to the eyes.

The next time you see a horse notice that he never stands still even when resting. He flicks an ear, swishes the flies off with his tail, stamps his feet, and twitches his skin. For this reason you always should use a shutter speed of at least 1/50 second. Running and jumping horses present more of a problem because of their rapid motion. To stop such action you'll need a high-speed shutter, preferably one that is rated at 1/800 or 1/1000 second. But even if your camera isn't so equipped you still can get action shots if you don't insist that all motion be frozen. In fact, a slow shutter sometimes is used on purpose to blur the animal and increase the impression of speed.

Choose backgrounds with care. A dark horse posed against bushes or trees may show poorly in the negative because some film emulsions reproduce brown and green as almost the same color. A low-angle shot—with the horse outlined against the blue sky—is your answer to this problem. Here the open sky gives good contrast to dark animals and there is no distracting background pattern.

Maybe you're photographing a white, gray, or pale brown horse. A light-colored animal plus a bright sky will add up to a weak picture. So slip a deep-yellow or red filter over your lens and notice the improvement. One of the accompanying illustrations shows how such a filter darkens the sky and makes the animal stand out sharply.

The way you print up your pictures is a matter of taste, but if you're making them for horsemen you should emphasize the horse as much as possible. Blow up the negative and crop close. Horsemen usually like sharp, clear-cut pictures, so make your prints crisp and sparkling with clean highlights and plenty of shadow detail.

Good camera technique alone isn't enough to assure you of good horse pictures; you also need to know how to get along with your four-footed subjects. Actually, it's easy and pleasant to handle these favorite animals—just ask any horse-lover! Mostly it's a matter of common sense. Don't make any quick moves. Don't swing your camera in front of the animal's face. Talk gently when you approach it. A few carrots, apples, or lumps

Like Viewing Your Slides On Hand-Size

$7.95

Sensational New!

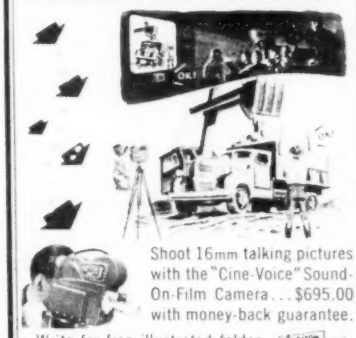
MICO Vue'

- No batteries! • No Bulbs to Change or burn out!
- Holds 30 Readymounts • Glass Slides or Strip Film
- Full Screen' Slide viewing without squint or strain!
- Binocular Vision • Finest Optical System!
- Bigger, Brighter, Clearer Pictures! Extra Magnifier!

On Sale at Your Local Camera Store or Write

MICO PHOTO PRODUCTS CO.
119 S. Dearborn St. • Chicago 3, Ill.

Guaranteed Results!



Shoot 16mm talking pictures with the "Cine-Voice" Sound-On-Film Camera . . . $695.00 with money-back guarantee.

Write for free illustrated folder.

BERNDT-BACH, Inc.
7393 Beverly Blvd., Los Angeles 36, Calif.

16mm SOUND-ON-FILM SINCE 1931

Make Every Shot Count!

35 MM Developed 36 Enlargements $1.35

20 exp. 75c. • 36 exp. refill 60c, 5 for $2.50

You can count on us for beautiful finishing at attractive prices. Thirty years of careful service — the finest and latest equipment with exclusive improvements—and a record of satisfying thousands of customers for many years—give assurance of dependable high-quality 35 MM developing and printing.

8 Exp. Rolls DELUXE OVERSIZE FINISH—ONLY 35c

12 exp. 50c · 16 exp. 60c · Oversize Reprints 4c each

Popular size rolls now finished in our new, unsurpassed Jumbo Oversize style at same price as contact. You will be delighted with the unusually fine quality of our new oversize, date-embossed prints. Get full value from your photography—send roll and money to us or write for FREE Mailers and complete Price List.

MAIL-BAG FILM SERVICE
Dept. 28 Box 5440A Chicago 80, Ill.

of sugar make a good bribe, but remember to feed from the flat of your palm, not from your fingers, or the horse may bite you by mistake.

After you and the horse get acquainted you're ready to begin the picture making. Mark the spot where you want the horse's front feet to be, decide on your exposure, and pick the spot from which you'll shoot. Have the animal ridden to the chosen spot, then focus your camera and frame the subject. You or an assistant now should make clucking sounds or throw a hat in the air. When the horse looks up in surprise, trip the shutter. Shoot fast before the animal relaxes and loses interest. Watch its head for the alert pose you want, but check other parts of the body, too. The horse's weight should be carried equally on all four feet and the whole animal should be in the picture. Lopped off feet, ears, or tail can spoil an otherwise good shot. If the horse is standing on sloping ground be sure the front feet are as high or higher than the hind feet. Position can make a good horse look poor or a poor horse look good: it's your job as photographer to select the angle and pose which most flatters the animal.

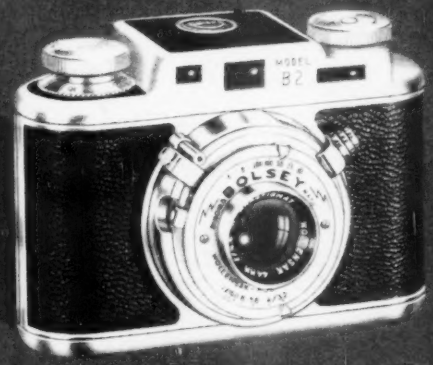
For close-ups and portraits, a three-quarter view usually is best. A halter chain or rope never should be pulled high enough to lift the horse's head but should hang loosely. If a bridle is worn, be sure the reins are loose so that the animal's mouth appears relaxed and comfortable.

Horses in action present a photographic challenge and give you a chance to make exciting pictures. For colorful and fast-paced action at its best, try the rodeo. Things happen so fast here you'll need to shoot at top shutter speeds to stop motion. Try to dope out where the peak of action will explode, and focus on that spot: you won't have much time to make adjustments after the gates open. Try to catch the rider with one hand in the air. "Grabbing leather" (holding on to the saddle) is poor form for a bronco-buster.

The horse show is to the East what the rodeo is to the West. At an Eastern horse show you'll find hunters, saddle, and gaited horses—aristocratic breeds that make fine picture subjects. You'll have plenty of chance to take action shots, too, at the jumping events. For these pictures choose a well-lighted jump, place yourself to catch the horse at a three-quarter angle, and kneel or sit. Focus beforehand and set your shutter at about 1/800 second. Don't shoot too soon; the picture should show the horse well over the bar with his hind feet off the ground. There shouldn't be any doubt about whether the horse will make the jump.

You'll find horses—and good horse pictures—East or West, in the city or in the country. If you follow the simple suggestions given here you soon will get satisfactory results. After you acquire a little skill you even may be able to sell your pictures to horse magazines, owners, and breeders. But whether you earn money with your shots or not you'll certainly enjoy this type of photography. So take out your camera and round up some horse pictures this summer.—

BUY A BOLSEY MAKE A FRIEND*...

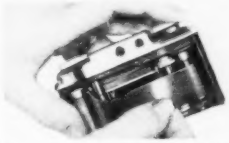


Versatile-BOLSEY B-2
Precision 35mm camera with coupled range-finder and built-in flash synchronization. $73.50, incl. F.E.T.

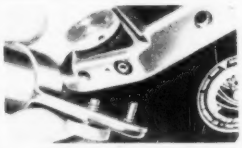
Versatile-BOLSEY is more than a camera, it is a friendly companion that shares your happy experiences. Its jewel-beauty case nestles snugly in your hand, encloses a mechanism of superb precision. The pictures you take come out sharp and clear, a delight to your eye and a joy to your family and friends.

Get More For Your Money With Versatile-BOLSEY

1. Special 44mm f3.2 coated color-corrected lens gives wider picture area, greater depth . . . coupled with split-image rangefinder.



3. New film lead catch saves 10% or more of film . . . get 2 to 4 extra pictures per roll. Think of the saving in color.



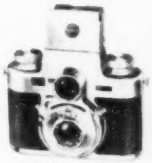
2. Internally synchronized shutter for flash with any standard or midget flash-bulbs. No dangling wires!

4. Beautifully balanced, small enough to fit into the palm of your hand . . . and easy, effortless to use.

PLUS
- *Focusing as close as 2 feet.*
- *Exclusive double-exposure prevention device.*
- *Fingertip controls.*
- *Built in depth of field indicator.*

AND MORE! Send for new Bolsey Pocket Catalog: Dept. PP-6, Bolsey Corporation of America, 118 East 25th Street, New York 10, New York.

Versatile-BOLSEY C
35mm twin lens reflex camera allows critical ground glass focusing plus quick action eye-level focusing. $109.50, incl. F.E.T.



*5 out of 10 Versatile-BOLSEY cameras are sold on satisfied customer recommendations . . . no other camera enjoys greater customer confidence. .

bolsey

BOLSEY CORPORATION OF AMERICA
118 East 25th Street, New York 10, New York

10% DOWN!

You can buy that Camera NOW under Minifilm's Time Payment Plan with just 10% Down—10% a Month. Trade In of your old equipment can also be accepted as Down Payment.

ONLY AT MINIFILM . . .

★ Can you obtain published Top Trade-in Values!!

★ Can you obtain such complete packaged photo values!!

ONLY AT MINIFILM . . . Can you purchase Photo Equipment at such Values, NEW or USED. Just 10% Down!!

Trade Your Leica IIIC Camera or the improved LATEST MODEL LEICA IIIF!

Built-In Flash synchronization at all speeds for all flashbulbs. We will exchange your IIIC body for a

BRAND NEW LEICA IIIF body PLUS.

ONLY **$97.50**

New Leitz Flashgun $28.00
New Leitz Meter $28.00

Reg. $176.00
SAVE **$46.50**

LATEST IKOFLEX IIA REFLEX CAMERA

F3.5 T Ctd. Tessar. Built-In Syncro Compur Rapid Brite Field Lens, Automatic Counter.

YOUR COST

$129.50 (used)

CASE $7.50

Reg. $121.00
SAVE **$43.50**

CIROFLEX MODEL D OUTFIT

F3.5 Ctd. Woll. Flash Syncro Shutter, Flashgun, Shade and 3 Filters.

YOUR COST

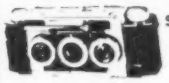
$77.50 (used)

LATEST MODEL LEICA III-C!

Leica III-C w/Ctd. F2 Summitar Lens, Case, Lenscap.

SPECIAL (used)

$209.00



LIKE NEW

STEREO REALIST OUTFIT!

Reg. $203.50
SAVE $53.75

• Case, Flashgun and Stereo Viewer.

YOUR COST **$159.50**

CONTAX LENSES

50mm Zeiss Tessar F2.8	$ 24.50
50mm Sonnar F2	39.50
135mm Sonnar T Ctd. F4 (latest type)	139.50
35mm Biogon F2.8 T Ctd. (latest type)	159.50
85mm Sonnar T Ctd. F2 (latest type)	189.50

Reg. $114.00
SAVE $45.00

USED 8mm DE LUXE REVERE PROJECTOR

500 Watt and Case

YOUR COST **$69.50**

1. Locate the Trade-In allowance price of your present equipment in column three.
2. Select the Brand New or Used Camera, or equipment you desire in column one or two.
3. Deduct the Trade-In allowance from the Brand New or Used Price.
4. Then rush us your equipment plus your remittance, or C.O.D. instructions for the balance due. Minifilm will forward the equipment you desire! Your selection is insured, because our 10 day free trial period, full refund terms, one year guarantee, are always in effect at Minifilm!

	New	Used	Trade-in
Leica 111A, f2 Summar	.	$134.00	$110.00
Leica 111C, f3.5 Elmar ctd	250.00	159.00	125.00
Leica 111F, ctd Summitar	385.00	.	.
Leica 111F, f3.5 Elmar ctd.	280.00	.	.
Leitz Imarect Finder.	49.00	29.50	22.00
Leitz Nooky Attach.	45.50	29.50	22.00
Leitz Model 111F Flash	28.00	.	.
Jen Leica Flash Type II.	35.50	24.50	17.00
35mm f3.5 W.A. Summaron ctd.	123.20	94.00	75.00
135mm. Hektor f4.5 ctd	175.00	109.00	80.00
Contax 11A, f2 ctd. Sonnar	385.00	255.00	210.00
Contax S, f2 T ctd. Biotar	475.00	289.00	240.00
Univex Mercury I, f3.5.	.	14.50	8.00
Mercury II, f2.7 ctd..	.	24.50	18.00
Argus c3, f3.5 ctd. flash, case.	66.50	39.50	30.00
Bolsey B, rfdr f3.2 ctd.	.	34.50	25.00
Bolsey C Reflex F3.2 Ctd.	109.50	73.50	55.00
Retina IB F3.5 Ctd. Xenar Synchro	82.50	58.00	45.00
Stereo Realist Camera	162.50	129.00	110.00
Kodak Pony 828, f4.5 ctd..	29.95	22.00	[illegible]
Kodak Pony 135, f4.5 ctd.	34.95	24.00	17.00
Kine Exacta I, f3.5 Tessar	.	89.50	75.00
Kine Exacta II F2 Ctd. Biotar & Case	179.50	149.50	110.00
Rectaflex F2 Xenon Ctd.	295.00	220.00	160.00
Kardon, f2 ctd. Extar	299.50	129.50	100.00
Minox II Spy Camera, f3.5 ctd	74.50	55.00	40.00
Super Ikonta B F2.8 Ctd. Tessar, Synchro	232.00	124.00	100.00
Super Ikonta C F3.5 Ctd. Tessar, Synchro.	186.00	119.00	95.00
Medalist I, f3.5 Ektar ctd.	.	89.00	75.00
Medalist II, F3.5 Ctd. Ektar Synchro	312.50	174.00	135.00
Polaroid Camera	89.75	69.50	53.00
Kodak Tourist, F4.5 ctd.	71.00	44.00	34.00

	New	Used	Trade-in
Argoflex E F3.5 Ctd. CC.	.	33.50	25.00
Argoflex EF F3.5 Ctd. Synchro CC	66.50	43.00	33.00
Kodak Reflex I F3.5 Ctd. Syncro	.	64.00	50.00
Ciroflex B, f3.5 ctd. alphax	76.98	49.50	38.00
Ciroflex C, f3.5 ctd. Rapax	99.45	64.50	50.00
Ciroflex E, f3.5 ctd. Rapax Syncro	119.70	87.00	70.00
Ciroflex F, f3.2 ctd. Rapax Syncro	158.75	114.00	85.00
Ikoflex II A, f3.5 T ctd. Tessar.	164.00	119.00	90.00
Rolleicord 11A, f3.5 ctd. Triotar, cc.	130.00	79.00	60.00
Rolleicord 11B, f3.5 Xenar ctd. Flash Syncro, cc	140.00	105.00	80.00
Auto Rolleiflex 11B, f3.5, f3.5 Xenar ctd. Flash Syncro, cc	235.00	169.00	120.00
Auto Rolleiflex, 11B, f3.5 Tessar ctd. Flash Syncro, cc	275.00	184.00	140.00
Kodak Reflex II, f3.5 ctd. cc.	154.91	109.00	185.00
3¼x4¼ Super D Graflex, f4.5 ctd.	239.00	139.00	100.00
2¼x3¼ Ser. B. Graflex F4.5 K.A. F.P.A..	.	49.50	30.00
4x5 Pacemaker Speed Graphic F4.7 Ctd. Flashgun Kalart Rfdr. & Accessories	324.75	199.00	165.00
2¼x3¼ Busch 4.5 Woll ctd. Rfdr	153.25	108.00	75.00
2¼x3¼ Ann. Sp. Graphic, f4.5 Rfdr, Flash, Access.	.	117.00	95.00
8m Revere 88, f2.5 ctd.	72.50	44.50	30.00
16mm. Cine Kodak Mag. f1.9 ctd. Ektar	175.00	108.00	80.00
B & H 70DA Turret, f1.9 ctd.	329.70	189.00	150.00
8mm. Keystone R8 Proj. 500w	84.50	52.00	40.00
16mm. Keystone A82, 750w.	112.50	71.50	50.00
Weston Master II Meter	32.50	19.95	14.00

4x5 SPEED GRAPHIC OUTFIT (used)

F4.5 Lens, Kalart Rfdr. FPA, 3 CFH.

YOUR COST **$149.50**

35MM Ansco Color Reloads

Factory Fresh Guaranteed Safety Film **$1.10** ea.

20 Exp.	5 For	$ 4.90
36 Exp.	3 For	4.90
25 Ft. Bulk		5.75
100 Ft. Bulk		21.50

ANSCO COLOR PROCESSING — 20 EXP. ROLL INCL. MOUNTING

2 For **$1.75**

BEST SELLER BOOK LIST

• LATEST LEICA MANUAL, 1954 Edition	$5.00
• Modern Exakta Guide & Reference	1.75
• Graphic Graflex Photography	4.50
• Twin Lens Companion	3.40
• Kodachrome and Ektachrome, Bond	7.50
• The Node in Photography	4.95
• Art Photography	1.95
• "Say It with Your Camera" Deschin	3.00
• Photography with the Ciroflex	1.50
• Contax, Rollei, Ikonta Guide, each	1.75

Reg. 72.50
SAVE $28.00!!

Revere 88 w/F2.5 Ctd. lens, Double 8mm Roll Film Movie Camera. Inexpensive to operate. Keep a living record forever.

ONLY **$44.50**

LIKE NEW

Kine Exacta V Outfit!!

Save up to $125.00
Complete with

- ER CASE
- FLASHGUN
- FULL FIELD MAGNIFIER
- REFLEX FINDER

with F3.5 T Ctd. Tessar L.N. **$139.00**
with F2 T Ctd. Xenon L.N. **169.50**
with F2 T Ctd. Biotar L.N. **219.00**

GOLDE Numanumatic SLIDE PROJECTOR

- 2x2 300 Watt
- Blower Cooled
- Slide File for 200 Slides

Reg. $57.00
SAVE $20.00!!
Your Cost **$37.50** L.N.

GOLDE REFLEX, 2¼ Sq. Blower, Case 300 Watt **$54.00** L.N.

COMPLETE YOUR LEICA

SAVE $155.00!

Leitz Imarect Finder $32.50
35mm F3.5 Ctd. Elmar W.A. $79.50
90mm Leitz Ctd. Elmar F4 Tele $89.50

SPECIAL OFFER.. All Three
$195.50 (used)

Reg. $102.21 SAVE $29.71
NEW ARGUS C3 OUTFIT

F3.5 Ctd. lens, case, Flashgun (66.50), Sunshade, 3 filters, 6 rolls B&W film, 1 roll of color film, PLUS a sturdy all metal 3 section tripod.

ONLY **$72.50**

EXCLUSIVE AT MINIFILM!

Brand New Three Section Imported "smooth action" professional Tripod with double action pan head. These custom built tripods were originally imported to and sell for $127.50. Especially suited for Cine Kodak Special, Bolex, Bell & Howell and similar Cameras.

A MINIFILM SCOOP ONLY **$37.50**

Finest 16mm Mag. Camera Outfit!

Reg. $285.00
Save **$97.50**

H&H Turret Automaster Magazine Camera

- F1.9 Ctd. Lens
- Sunshade & Filters

ONLY **$187.50** used

FACTORY FRESH FILM AT MINIFILM!

35mm 20 Exp. Kodak or Ansco	$1.00 per roll
35mm 36 Exp. Kodak or Ansco	1.25 per roll
120 or 620 Pan. Kodak or Ansco	.50 per roll
127 Pan. Kodak or Ansco	.40 per roll
35mm 20 Exp. Ansco Color	2.21 per roll
35mm 20 Exp. Kodachrome	3.45 per roll
35mm 36 Exp. Kodachrome	5.40 per roll
120 or 620 Ansco Color	1.00 per roll
120 or 620 Ektachrome	1.65 per roll
MOVIE FILM	
8mm 25 Ft. Super X	$ 2.85
8mm 25 Ft. Kodachrome	3.75
8mm Mag. Super X	3.60
8mm Mag. Kodachrome	4.50
16mm Mag. Super X	5.15
16mm Mag. Kodachrome	6.75
16mm 100 Ft. Super X or XX	7.00
16mm 100 Ft. Kodachrome	10.20

POPULAR TAPE RECORDERS ENJOYABLE AND PROFITABLE

For Interviews, Conferences, Classrooms, Home Movies

Reg. $169.50
SAVE **$57.00**

REVERE TAPE RECORDER

- Complete with Mike
- Two Reels, 1 tape
- Handsome Carrying Case

COMPLETE **$112.50** like new

Reg. $100.45
SAVE **$33.95**

COMPLETE BOLSEY B2 OUTFIT

F3.2 Ctd. E.R. Case, Flashgun, Sunshade & 3 Filters.

YOUR COST **$66.50** Like New

GADGET BAGS

Savings up to 50%!! Spanish Antique grain Sportsman's Gadget Bag. Size 9x10x3 zip. per all around, large front pocket and other features ONLY **$4.95**

Large DeLuxe Ruko Textyde Bag, accommodates Speed Graphics and other complete outfits up to 4x5, w. Front Pouch, Zippers and other features ONLY **$14.95**

Large All Leather Bag same as above but finished in handsome cowhide ONLY $22.95

MINIFILM SPECIALIZES IN CONTAX!

35mm Contax II, F2 Sonnar Lens and case L.N. **$149.50**

35mm Contax II, F1.5 Sonnar Lens and Case L.N. **$169.50**

Reg. $197.63
SAVE **$73.13**

LATEST MODEL KODAK RETINA IIBw AUTHENTIC. WORLD FAMOUS F2 XENON CTD. LENS

Built-In Synchro Compur Rapid Shutter, Cpld. Rfdr.

YOUR COST **$124.50**
Carry Case **$9.50**

Reg. $291.70
SAVE **$132.00**

23 CROWN GRAPHIC OUTFIT!

F4.5 Ctd. Lens, Synchro Shutter, Kalart Rfdr., FPA, CFH, Shade and Filters.

$159.50 Like New

YOU SAVE **$62.50**

CONTESSA "35"

- 1950 Model
- F2.8 T Ctd. Tessar
- Built-In Flash
- Built-In Meter

LIST $195.00
YOUR COST
$132.50 (used)

Leather E.R. Case... $9.50

MINIFILM ELEVATING TYPE TRIPOD!

Reg. $33.50 Value
SAVE **$13.55**

Three section Aluminum & Steel Lifeweight Elevator Tripod w. Panhead. Handcrank elevating mechanism for critical adjustments. The legs lock in any position, individually adjustable. Recommended for still and Movie Cameras.

ONLY **$19.95**

COMPLETE BOLSEY C OUTFIT

Reg. $134.50
SAVE $44.55

- Bolsey "C" Reflex
- Cpld. Rfdr.
- F3.2 Ctd. Lens
- Flashgun
- ER Case
- Sunshade and 3 Filter

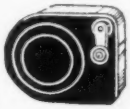
All For Only **$89.95** Like New

35mm FILM FANS

Guaranteed Fresh Film

Eastman—Ansco—Dupont Film!

100 Ft. **2.85** 200 Ft. **5.25**



FREE
12 Empty 35mm Cartridges with 100 Ft. 35mm BULK FILM (Your Choice) and DAYLIGHT BULK FILM LOADER.

SALE PRICE **$8.95**

10% DOWN

You can buy that Camera NOW under Minifilm's Time Payment Plan with just 10% Down - 10% a Month. Trade In of your old equipment can also be accepted as down payment.

MINIFILM CAMERA CORP.
1190 Avenue of the Americas, New York 19, N. Y.

Please rush me the following equipment ..... Price .....

Deduct trade-in allowance of my equipment ..... Price .....

Enclosed is balance due ..... Ship Equipt. C.O.D. for .....

Balance due .....

RUSH YOUR FREE BARGAIN BULLETIN

NAME .....

ADDRESS .....

City ..... Zone ..... State .....

ENCLOSED IS TIME PAYMENT DEPOSIT AND INFORMATION

Mail Orders Promptly Filled, Paid or C.O.D.
FOB New York. Note: On C.O.D. kindly include a 10% Deposit on Order.

Include Postage. Overpayment shall be credited to your account.

LU-2-1416

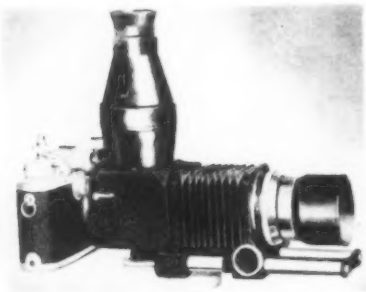
MINIFILM CAMERA CORPORATION

1190 AVENUE OF AMERICAS, N. Y. C., BET. 46th AND 47th ST.

Prices subject to change.

TRADE NOTES AND NEWS

AN EXTENSION BELLOWS for the Muller Reproflex is now available from A. G. Photo Distributors, 44 Bromfield St., Boston 8, Mass. The Reproflex converts the Leica camera into a reflex camera, and provides critical focusing and parallax-free viewing. Designed to accept all Leica lenses, the housing features a coated mirror automatically coupled to the shutter release button. Containing a focusing magnifier eyepiece, the Reproflex allows vertical or horizontal composition, and is installed or removed easily. The reflex housing, with 5½-inch, *f* 4.5 Schneider Xenar lens, lens shade, set of close-up extension tubes, and

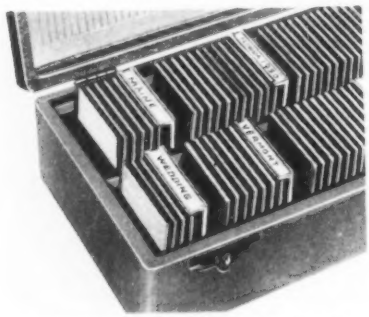


Extension bellows has tubular focusing track.

leather case, is $138.75. The reflex housing alone is $115. The extension bellows, which accepts any Leitz lens, and which is available for either Killitt or Leitz reflex focusing units, is mounted on a double tubular track, and allows continuous micrometer focusing from extremely close range to infinity. It is priced at $49. For more complete information, write the distributor.

A CENTERING LENS for aid in making movie titles or copying with a still camera is now available from Tiffen Manufacturing Co., 71 Beekman St., New York 7, N. Y. The lens fits into an adapter ring, and is positioned on the camera in the same manner as is a filter. A piece of opaque material with a small hole in the center is placed in the exact position as the material to be photographed, and a light shining through the back of the material throws a beam of light through the small hole onto the centering lens. When the beam falls in the center of the lens, the camera is positioned on the exact center of the subject. For price of the lens, and additional information, write the manufacturer.

SLIDE INDEX holders with removable title cards are now available from Plastro, Inc., Dept. A, Box 111, Gardner, Mass. Made of plastic, and designed to fit all 2x2 slide cases, the indexes are for use in grouping small or large sections of slides, or as an



Transparent slots accept interchangeable titles.

aid in locating particular slides. The holders are sold in sets of 12, complete with a blank title card perforated in strips. Price of a set is $1, postpaid. For additional information, or to order the indexes, write the manufacturer at the above address.

DARKROOM WORKERS who use the FR "Special" Adjustable Roll Film Tank employing 443A and 444A flanges are offered the new FR Double Flange accessory. With the new unit, made of translucent material, it is possible to process two rolls of 35-mm film, either color or black-and-white. Equipped with a metal loading hook, the Double Flange is priced at $1.50. For additional information, see your dealer or write The FR Corp., 251 Brook Ave., New York 56, N. Y.

AN ADAPTER RING, screw-in type, to fit the new Argus C-4 has been announced by Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y. Made to fit the *f* 2.8 Cintar lens of the new camera, the ring accepts all Series V filters and the Enteco Series V-A lens hood. Both the adapter ring and the Series V-A lens hood are made of machined Duralumin with satin finish. The adapter ring comes complete with insert ring to hold filters in place when the hood is not in use. The adapter ring is priced at $1.40, and the lens hood at $1.75. For additional information, write the manufacturer or see your local dealer.

AN AIR DEODORIZER for use in darkrooms is offered by the W. B. Conner Engineering Co., 500 Fifth Ave., New York 18, N. Y. The "Air Improver" is an activated carbon deodorizer for small areas where chemical and other fumes collect. It is essentially a fresh air generator which extracts gases and vapors from the atmosphere and introduces a constant volume of clean air. For further details, and prices, write the manufacturer at the above address.

MINIATURE CAMERA fans are offered the 35-mm Welti camera, distributed by Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y. The Welti is a folding miniature

Folding miniature features self-erecting front.

with self-erecting front. It uses standard 35-mm film cartridges, and among its features are automatic film counter, optical viewfinder with parallax compensator, and a fingertip body shutter release. The lens is a 50-mm, *f* 3.5 T-coated Carl Zeiss Tessar, in a Compur Rapid shutter with speeds from 1 to 1/500 sec. The shutter is synchronized for flash. Of all-metal construction, the body is finished in leather and chrome. Price of the camera, including F.E.T., is $79. For further information, write the distributor.

A FILM HOLDER for users of 4x5 press-type cameras is announced by Graflex, Inc., 154 Clarissa St., Rochester 8, N. Y. The new Grafmatic 45 Film Holder, no larger than a film pack adapter, holds six sheets of 4x5 film. The same emulsion, or different emulsions, may be loaded into the holder, and the photographer has complete selectivity of specific sheets of film at his disposal. Sequence photography is also made easier, as the Grafmatic Film Holder permits rapid shooting. Equipped with a magnetically-operated automatic negative identifier which exposes the number shown on a dial on each sheet of film, in the order in which the photographer exposes them, the holder also has recessed slots in the corners for the installation of permanent negative marking devices. In addition, a caption pad is built into the back of the holder. A 3-position slide lock wheel prevents accidental withdrawal of the dark slide, and also signals whether or not the film has been exposed. A double-exposure prevention device, which can be bypassed for intentional multiple exposures, is also provided. For price and additional information, see your dealer, or write the manufacturer.

FILTER KITS for Stereo-Realist cameras are offered by Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y. The kits include two identical, matched filters, one for each of the stereo camera's lenses, and are packaged in a compartment wallet for safe carrying. Engraved on the metal mount is the color or type designation of the filter; the sets are available in the following colors: Type A; skylight balancing filters equivalent to S1, S1A, S1B, S10, S1D, S1E; Ansco 10, 11, UV15, UV16, UV17; medium yellow; orange; green; red; haze; and Polarizing. Prices for each kit are $5.50, plus F.E.T. Polarizing kit is $12.50, plus F.E.T. For additional information, see your dealer or write the manufacturer.

A KIT designed to give photographers an opportunity to try du Pont's Varigam paper without making a large investment in equipment is offered by E. I. du Pont de Nemours and Co., Wilmington, Del. Containing a 25-sheet package of 8x10 Varigam normal grade paper, a medium contrast filter, a filter for soft negatives, a filter holder which fits over the lens of any enlarger, and a set of instructions, the kit also provides a sheet of S-55X Safelight filter material made especially for use with Varigam paper. Varigam is used with special filters to produce prints comparable with those obtained with papers having various grades of contrast. The filters permit the photographer to match the paper contrast to that required by the negative. For price, and other information, see your dealer or write the manufacturer.

NEWS NOTES: Recogram Recorders Co., as listed in the May Directory issue of POPULAR PHOTOGRAPHY, is now known as Magnagram Corporation. Their address, 11338 Burbank Blvd., North Hollywood, Calif., remains the same.

Heitz & Lightburn, 150 W. 54th St., New York 19, N. Y., announces the Alpa Tele-Kilar (Alkilar) *f* 5.6, 20-cm telephoto lens, a new addition to the range of interchangeable lenses available for the Alpa Reflex and Alpa Prisma-Reflex cameras. For further information, write the distributor.

Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N. Y., has available the 150-mm, *f* 4.5 Steinheil Unofokal lens, designed for 4x5 press cameras. The lens is supplied in a Compur Rapid synchro shutter, with built-in flash synchronization, and stops down to *f* 44, at $67.50, including F.E.T. Write the distributor for more information.

Tiffen Manufacturing Co., 71 Beekman St., New York, N. Y., is now supplying two screw-in type adapter rings for the new line of Bolex Cine Visifocus Kern-Paillard lenses. For prices and additional information, see your dealer or write the manufacturer.

Polaroid Corporation, Cambridge 39, Mass., announces several new developments completed at its plant. First, the Polaroid Land Camera will soon be making finished lantern slides as quickly as it now turns out regular prints. This is done by use of a new type of film which produces 3¼x4 positive transparencies on film one minute after the shutter is snapped. The transparency film is then slipped into standard slide-glass, and is available for immediate projection. The transparency can also be trimmed to 2x2 size. Second, a desk-top copying unit is in production. This unit, complete with timer, lighting equipment, and adjustable copying board, all fitting into a carrying case, will utilize the Polaroid Land Camera for quick results. Third, Polaroid is now making the largest lens for a Schmidt optical system ever manufactured commercially. The Schmidt system is the one used in projection of theater television. The 22½-inch lens is cast from liquid plastic under a war-born technique developed at Polaroid under the sponsorship of the National Defense Research Council.

Ansco, Binghamton, N. Y., announces the availability of 8x10 Brovira, Cykora, and Indiatone enlarging papers in ten-sheet packages. Three surfaces and four contrasts are offered. See your dealer for additional information.

Aerotronic Associates, Box 254, Babylon, N. Y., introduces the Model 101 Shutter Tester for checking between-the-lens shutters. Designed for use by camera shops and repairmen, the unit is calibrated in equivalent shutter speeds. Write the manufacturer for price and other information.

any way you look at it Leica®

makes better pictures easier

Photos by Julius Hungen

From telescopic views to wide angle pictures . . . from portraiture to high-speed action shots . . . you can get any scene or subject any way you want it with a Leica Camera.

In the famous family of ten *interchangeable* Leica lenses there is one that's *best* for your every photographic purpose. They cover fields of view from 6° (400 mm.) to 76° (28 mm.) . . . at maximum apertures from f/4.5 to f/1.5. They make exceptional exposures possible under any and all conditions.

This complete selection of supreme precision lenses is offered by E. Leitz only. Yet it's just one of *many* ways a Leica *makes better pictures easier for you.* Ask your Leica dealer for full details and demonstration.

FRANCHISED DEALER · THINK OF LEICA · Leica · E. LEITZ INC. N.Y.

E. LEITZ, Inc., 304 Hudson Street, New York 13, N. Y.

LEICA CAMERAS AND ACCESSORIES • LEITZ MICROSCOPES • BINOCULARS • SCIENTIFIC INSTRUMENTS

CONTESSA 35

Answers every question before you shoot

Is exposure right? Is focus exact? What type of film have I loaded? What depth of field will I get? The Contessa 35 answers each of these vital questions quickly, accurately. You can't go wrong, and it won't let you make an accidental double exposure.

These features, plus its superb optical quality, have made the Contessa 35 an outstanding favorite. Ideal for color and black-and-white.

See it at your dealer's. *Write us for literature.*

CARL ZEISS, INC., Dept. C-17-6, 485 Fifth Ave., New York 17, N. Y.

Zeiss Ikon Cameras

TOPS in *Versatility*

For years, professional photographers and advanced amateurs all over the world have sung the praises of this great reflex camera. Now, the Primar-Reflex is more versatile than ever, with a new eye-level sports finder built into the hood and a critical focus magnifier that covers the entire ground glass image. The Primar-Reflex II takes 12 $2\frac{1}{4} \times 2\frac{1}{4}$ exposures on 120 film, with special provision for using cut film holders. The 1 second to 1/1000th focal plane shutter is fully synchronized for flash and strobe, has a delayed action self timer. A full line of interchangeable lenses is available, in addition to extension tubes and microscope adapters. Beautifully proportioned, finished in top grain leather and satin chrome, the Primar-Reflex II is truly a camera to cope with any photographic problem.

See it at your dealer today!

THE NEW

PRIMAR-REFLEX II

with 10cm coated F/2.8 Meyer Trioplan lens $275

with 10.5cm "T" coated F/3.5 Carl Zeiss Tessar $295

prices include federal tax and are fair traded.

Write for further information and name of nearest dealer to Dept. P-2.

ERCONA CAMERA CORP. 527 Fifth Avenue, New York 17, N. Y.

Popular Photography's Traveling Salons

THESE Salons are comprised of eye-catching, prize-winning prints from the POPULAR PHOTOGRAPHY contests. They represent some of the finest examples of contemporary photography with subject matter ranging from the dramatic and

Enthusiastic amateurs themselves, the Japanese crowded to see the Sixth Salon displayed recently at Sapporo, Hokkaido.

human interest to serene landscapes. So great has been the public's acceptance of these exhibits that attendance has been estimated at over one and one-half million during 1950 alone.

May 5-19

ARIZONA, Yuma—(Yuma Camera Club): Sixth Salon.
CALIFORNIA, Modesto—McHenry Library (Modesto Camera Club): Fourth Salon.
MASSACHUSETTS, Greenfield—Greenfield Public Library (Franklin County Camera Club): Fourth Salon.
MICHIGAN, Jackson—YMCA Building (Jackson Camera Club): First Salon.
MISSOURI, Columbia—University of Missouri (Walter Williams Hall): Sixth Salon.
MISSOURI, St. Louis—(Lens Art Camera Club): Fourth Salon.
MISSOURI, St. Louis—(Stix, Baer & Fuller): Sixth Salon May 23-31.
NEW JERSEY, Englewood—(Englewood Camera Club): Second Salon.
NEW JERSEY, Irvington—Municipal Building (Irvington Camera Club): Third Salon.
NEW YORK, Buffalo—Student Union (Univ. of Buffalo Camera Club): Fourth Salon.
NEW YORK, Shortsville—(Twin Cities Camera Club): Fifth Salon.
NORTH DAKOTA, Fargo—(Fargo Camera Club): First Salon.
OHIO, Lima—(Mack Camera Store): Third Salon.
OHIO, Tiffin-Saygers Camera Studio (Tiffin Camera Club): Fifth Salon.
OHIO, Youngstown—Butler Art Institute (Youngstown Photographic Society): Fifth Salon.
WASHINGTON, Seattle—(West Seattle High School): Second Salon May 23-June 5.
WASHINGTON, Yakima—The Larson Museum and Art Gallery (Yakima Camera Club): Second Salon.
WISCONSIN, Oshkosh—(Oshkosh Public Museum): Sixth Salon.

June 2-16

CALIFORNIA, Fresno—Fresno Camera Exchange (Fresno Camera Club): Fourth Salon.
CALIFORNIA, Parlier (Reedley Camera Club): Second Salon.
KANSAS, Independence—(Beard Studio): First Salon.
MICHIGAN, Adrian—(Adrian Camera Store): Third Salon.
MICHIGAN, Detroit—(Motor City Camera Club): Sixth Salon.
MICHIGAN, Manistique—(Manistique Camera Club): Fourth Salon.
MINNESOTA, Duluth—Norshor Theatre (Duluth Camera Club): Sixth Salon.
MINNESOTA, Red Wing—(Red Wing Camera Club): First Salon.
NEW YORK, Rochester—(Public Library): Sixth Salon.
PENNSYLVANIA, Uniontown—(Uniontown Camera Club): Second Salon.
PENNSYLVANIA, Wayne—(Phila-Suburban Film Library-Museum): Third Salon.
PENNSYLVANIA, Wilkes-Barre—YMCA (Wilkes-Barre Camera Club): 4th Salon.

Abe Cohen's Exchange

SERVING OUR THIRD GENERATION OF PHOTOGRAPHIC FANS

For more than 40 years Abe Cohen's Exchange has been serving the photographic fan with the finest equipment . . . at prices that are in keeping with our policy of selling "the best for less."

EVERY ITEM GUARANTEED

10 DAY FREE TRIAL

MONEY BACK GUARANTEE

THREE OUTSTANDING 35mm CAMERAS

For the finest in the 35mm field check these three listings below. Every item has been checked by our camera experts for fine mechanical performance. YOUR OLD EQUIPMENT WILL BE ACCEPTED IN TRADE. Space limitations do not permit us to list many others. If you don't see what you want, drop us a card. You'll receive a prompt reply.

CONTAX

Save $297.50

ZEISS CONTAX IIA (latest lightweight model)

COMPLETE OUTFIT If New $777 **$479.50** (like new)

With coupled rangefinder, built in flash, shutter speeds from 1 sec. to 1/1250th.

Includes:

- 50mm T coated Zeiss Sonnar F1.5 lens
- 135mm T coated Zeiss Sonnar F4 telephoto in chrome lightweight mount
- Eveready leather case
- Universal finder

OTHER FINE CONTAX CAMERAS and LENSES

		If New	SALE
CONTAX I, Sonnar F1.5, case	V.G.	$295.00	$ 99.50
CONTAX II, Sonnar F1.5, built-in flash, case	V.G.	375.00	165.00
CONTAX IIA, T Coated Sonnar F2	L.N.	405.00	265.00
CONTAX IIA, T Ctd. Sonnar F1.5	L.N.	476.00	299.50
35mm BIOGON T Ctd. F2.8 wide angle (lightweight)	L.N.	234.00	135.00
50mm SONNAR T Coated F2 lens	L.N.	165.00	62.50
50mm SONNAR T Ctd. F1.5 lens	L.N.	236.00	97.50
85mm SONNAR T Coated F2 lens (lightweight)	L.N.	289.00	185.00
135mm SONNAR T Coated F4 lens (lightweight)	L.N.	198.00	132.50
180mm SONNAR F2.8 Coated lens with Reflex Flextoscope	L.N.	550.00	295.00

LEICA

Save $171 (late model)

LEICA IIIC OUTFIT If New $453.50

SPECIAL $282.50 (used — but like new)

Shutter speeds from 1 sec. to 1/1000th, coupled range finder

Includes:

- Leather Eveready case
- 50mm Elmar F3.5 coated lens
- 90mm Elmar F4 coated Telephoto lens, chrome, lightweight
- Imarect Universal finder

OTHER LEICA CAMERAS and ACCESSORIES

		If New	SALE
LEICA III F, coated Summitar F2 lens, case	L.N.	$397.30	$285.00
LEICA III C, Coated Summitar F2 lens	L.N.	350.00	222.50
LEICA III C, T coated Zeiss Sonnar F1.5 lens	L.N.	395.00	239.50
LEICA III A, Summar F2, case	Exc.	275.00	139.50
28mm HEKTOR, F6.3 wide angle	L.N.	112.00	65.00
35mm SUMMARON, F3.5 coated wide angle	L.N.	123.20	89.50
50mm ELMAR, F3.5 ctd. lens	L.N.	84.00	52.50
73mm HEKTOR, F1.9 lens	V.G.	275.00	82.50
73mm HEKTOR, F1.9 coated lens	Exc.	275.00	110.00
90mm ELMAR, F4 ctd., Chrome, lightweight	L.N.	133.00	89.50
135mm ZEISS TRIOTAR, F4 ctd. lens	L.N.	125.00	72.50
135mm HEKTOR, F4.5 lens	V.G.	125.00	72.50
135mm HEKTOR, F4.5 ctd. lens	V.G.	145.00	89.50
150mm HUGO MEYER TELE MEGOR, F5.5 lens	V.G.	150.00	62.50

KINE EXAKTA

Save $135.50

Latest Model 35mm **KINE EXAKTA** MODEL "V" REFLEX If new $510.00

COMPLETE OUTFIT $374.50 (like new)

With two built in interchangeable view finders. Shutter speeds from 12 sec. to 1/1000th, built in flash.

Includes:

- T coated Schneider Xenon F2 lens
- Penta Prism eye level finder and case in addition to waist level finder
- Eveready leather case
- 4cm Hugo Meyer F4.5 coated wide angle lens
- 13.5cm Zeiss Triotar F4 coated telephoto lens

LENSES AND ACCESSORIES FOR KINE EXAKTA

		If New	SALE
4cm HUGO MEYER F4.5 ctd. wide angle	L.N.	$ 99.50	$ 69.50
5cm TESSAR F2.8	Exc.	65.00	32.50
5cm TESSAR F3.5	Exc.	55.00	27.50
7.5cm ZEISS BIOTAR F1.5 coated	L.N.	265.00	129.50
10.5cm BRITAR F4.5 coated Telephoto	L.N.	69.50	42.50
12cm HUGO MEYER Trioplan F4.5	Exc.	97.50	42.50
13.5cm ZEISS TRIOTAR F4 ctd. Telephoto	L.N.	99.00	69.50
15cm HUGO MEYER Tele Megor F5.5	Exc.	130.00	59.50
18cm ZEISS TELE TESSAR F6.3	Exc.	235.00	97.50
25cm HUGO MEYER Tele Megor F5.5 Telephoto	Exc.	225.00	110.00
Set of 3 extension tubes with adapters	New	Special	15.95
Microscope Adapter	New	Special	21.50
Filters and front lenses	Ea.	From	2.00

Save $23 on

ARGUS C3 CAMERA AND PROJECTOR

Here's a complete outfit that gives you everything for showing those color and black and white slides to perfection.

COMPLETE OUTFIT ONLY $87.50

ARGUS C3 CAMERA

with coated F3.5 lens, leather case and flash gun. . . . *Reg. $66.50*

KODASLIDE MODEL 1A PROJECTOR

Includes 150 watt lamp, 4" F3.5 coated lens, coated condensers.

Reg. $29.50

40x40 DA-LITE "COMET" SCREEN

A fine beaded screen with tripod. . . .

Reg. $14.50

Available for Immediate Delivery!

DEARDORFF PRECISION VIEW CAMERAS

Outstanding View Camera on the market today

4 x 5 SPECIAL MODEL DEARDORFF

With double swing front and revolving back.

ONLY $250.00 (less lens)

5 x 7 DEARDORFF

With double swing front.

ONLY $230.00 (less lens)

Commercial and illustrative photographers as well as serious amateurs proclaim these cameras as the standard of perfection. You may choose a lens of your own choice at a substantial saving. Write, advising lens you prefer. Your old equipment accepted in trade. Don't miss this opportunity to get the peer of all view cameras.

Save $69.50

1951 Model ZEISS SUPER IKONTA B

List Price $232.00

SPECIAL $162.50 (Like New)

Has T coated Zeiss Tessar F2.8 lens, compur rapid shutter, coupled range finder, built in flash synch.

Leather Eveready case $9.00

Save on New 2¼ x 3¼ Roll Film

BOWER 'X' CAMERA

- Schneider F4.5 ctd. lens in Vario shutter
- Speeds 1/25 to 1/200th
- Built-in flash

Camera	Regularly	$34.50
Kalart Flash Gun . . .	Regularly	8.95
		43.45

SPECIAL—ONLY $34.95

LEATHER EVEREADY CASE $6.50

BOWER "X" with Prontor S shutter and speeds from 1 sec. to 1/250th . . . **$8.50 Additional**

Save $75.50

1951 Model

ZEISS SUPER IKONTA A SPECIAL

List Price $168.00

SPECIAL $92.50 (Like New)

Has T coated Zeiss Tessar F3.5 lens, compur rapid shutter, coupled range finder, built in flash synch.

Leather Eveready case $7.50

Save $70.25

Latest Model

NEW KODAK RETINA IIB

Reg. $197.75

SPECIAL $127.50

With coated Schneider Xenon F2, compur rapid, built in flash synch.

Leather Eveready case $8.00

FINEST 16mm MOVIE OUTFITS

Brand New, 3 lens turret

16 mm BELL and HOWELL 70DA

with 1" Super Comat F1.9 lens

$329.70

Save $82 by buying 2 additional ctd. lenses

Reg. $421.50

SPECIAL $339.50

- 17mm Wollensak Raptar F2.7 wide angle lens U.F.
- 3" Wollensak Raptar F4 telephoto

Includes:

- Visual focusing
- 7 speeds, including slow motion
- 100' capacity • 22' film run
- Hand crank

Save $127

Brand New, 16mm

BOLEX DeLuxe H-16

With Octometer and eye-level focus

Reg. $466.50

SPECIAL $339.50

This is the DeLuxe model and is not to be confused with the lower priced Standard or Leader models. Exclusive Octometer shows a large field even when set for long telephoto lenses. Includes:

- 17mm Wollensak coated F2.5 wide angle lens U.F.
- 1" Berthiot F1.9 coated lens
- 3" Berthiot F3.5 coated telephoto lens

Camera is $318 when purchased separately. You pay only $21.50 for three fine lenses worth $148.00 when you purchase the camera and lenses together.

ABE COHEN'S EXCHANGE, INC.

"THE HOUSE OF PHOTOGRAPHIC VALUES"

142 FULTON STREET • NEW YORK 7, N. Y.

JOAN CRAWFORD SAYS: "FOTON IS THE ONE CAMERA THAT IS ALWAYS READY!"

"SINCE my Foton transports film automatically, it's always ready to shoot . . . and keep right on shooting. That's one reason I've been getting such wonderful results!"

Automatic winding is *one* of the reasons fans have been getting such results with the Bell & Howell Foton! But check *all* of the Foton advantages. Many of them are exclusive features that put Foton at the top in the 35mm still camera field.

EXCLUSIVE FEATURES:

- **Automatic Film Transport**—take 10 to 15 shots with one winding—you're always ready to shoot!
- **Sequence Operation**—permits you to take bursts of pictures . . . take an entire sequence with machine-gun rapidity.
- **T 2.2 (f/2) Filmocoated Lens**—Cooke Amotal lens calibrated in T-stops to give you the *exact* amount of light admitted. Highest resolving power of any 35mm camera lens gives extreme sharpness of detail and third dimension effect.
- **Coincidence-type Range Finder**—designed to give an extra clear image and precise focusing in seconds.
- **Four-leaf Focal Plane Shutter**—for *uniform exposure* from corner to corner and *absolute accuracy* in the 11 shutter speeds from bulb to 1/1000 of a second.

also has:

Built-in flash synchronization
Film speed reminder
Release button lock
Depth of field scale
Click stop iris

Add up these Foton "exclusives" and compare with any 35mm camera . . . *foreign or domestic!*

Guaranteed for life. During the life of the product, any defects in workmanship or materials will be remedied free (except transportation).

You buy for life when you buy **Bell & Howell**

LONG SHOTS Set the STAGE

By
CHARLES L. ANDERSON
Photographs by Gerald R. Massie

Establish locale, mood, and other pertinent factors with an all-embracing scene. Then come in for smash close-ups

Close-ups like this pack drama and human interest into your movies, but they are most effective if you first introduce characters and settings with a long shot like that below.

WHAT'S happened to the long shot? Amateur filmers, in their desire to make better pictures, are paying so much attention to closer views that the long shot isn't getting the attention it deserves. Sure, big close-ups carry a punch no other angle can duplicate, but they're really just the fine seasoning on the meat-and-potatoes, or main body, of a picture. Medium shots and clever side-angles have their places, too, but they don't mean much to the audience until a grand view of the whole setting has been seen.

When you developed your skill as a movie photographer, you learned not to stand always at a far distance when taking a scene. You realized that getting variety into your set-ups made the picture ten times as much fun to see. But that is no reason to overlook the benefits of good *planned* long shots now. An over-all view from just any distant point isn't enough to meet the requirements of a good long shot. The composition as it appears through your finder must be considered, as well as the question: "What is the value of this shot?"

Long shot suggests the theme, shows bridge locale, and acquaints audience with boy and girl—paving the way for dramatic close-ups.

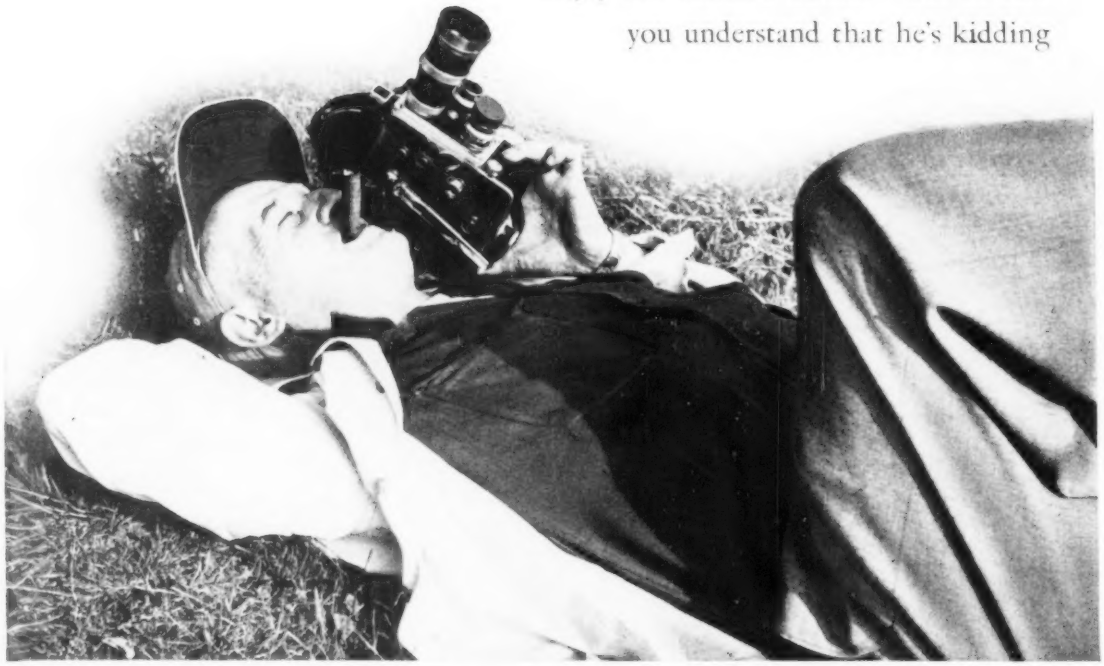
A long shot can serve several different purposes. It can establish the geographical relationship of objects. It might well set the mood of the sequence to follow—by showing an expanse of misty scenery or a bright sun-lighted beach. Or it may simply reproduce for the stay-at-home viewer a gorgeous vista.

There's almost no limit to how far back you can go for a long shot. Does five miles seem ridiculous? Well, it isn't. One of the finest views you can take of New York's famed skyline is from the Staten Island ferry when it's far out in the channel. Dozens of buildings seem to converge into one great structure with many towers at that distance. Manhattan's profile is what you see from such an angle, and there's no reason why any other large city couldn't be shot from afar, too. Tall buildings make a scene more dramatic, but many fine long views of Los Angeles—where tall buildings are prohibited by city ordinance—have been taken.

One striking view to be on the lookout for as you approach a city is a silhouette (*Continued on page* 112)

How NOT to Shoot Movies!

Enjoy the author's humor—but be sure you understand that he's kidding



"Be nonchalant in your filming—relax, take it easy," says the Mortimer-Snerd-of-the-cine-camera who shoots substandard film in a sub-substandard manner. "Why not just lay back, push the button, and let the processing lab worry about the results."

By JOSEPH V. MASCELLI

Photographs by the Author

IF ALL THE thousands of articles and books about movie making were laid end to end—someone should put a match to them! The rules, regulations and taboos on filming motion pictures are enough to drive some movie makers to drink.

Here is your chance to "break the rules—and go free!" Undoubtedly, your movies will be no good—but look at the fun you will have. Toss caution to the winds, throw away the instruction books, leave your inhibitions behind, don't beat your brains out about movie technique—go out into the big, wide, beautiful world and shoot your head off.

First the matter of loading your movie camera: always be certain to load in bright sunlight—never in the shade. The film is daylight loading isn't it? This is particularly important with color film. The red color fringe that comes on the screen when you project it will resemble sunrise in Death Valley. It will thrill your audience no end. When finished loading don't bother to check your loops by running the camera before closing the door—why waste good film?

Always hand-hold your movie camera—especially if it is a heavy 16-mm job with a couple of long telephoto lenses on the turret. A tripod is like an anchor—and who wants to carry an anchor when out filming for fun? By hand-holding you will add *screen dance* to your films—an up and down and side to side weaving motion that is most interesting. This effect can be greatly enhanced by using long lenses. When shooting from a distance your scenery shots will rock and bob around in the frame as if filmed from a small boat on a rough sea. Why take an expensive ocean voyage when you can give your audience *mal de mer* on dry land?

Remember you have a movie camera—well, move it!

"Why bother with close-ups or medium shots?" he asks. "Stand way back and get everything in—you get more for your money."

"**Shoot** an occasional scene upside down—your audience will like variety, won't they!"

"**Always** hand-hold the camera, especially when you're using a long telephoto lens."

"**Take a shot** once in a while with the lens cap on—it keeps out the dust and dirt."

Don't let your subject do all the work—what's the matter you lazy or something? If you must keep your camera still—then shoot a still camera. Be nonchalant in your filming—relax, take it easy, don't worry. Just sit back and push the button—let the processing lab worry about the results. What if you do shoot upside down sometimes—the camera is easier to hold that way.

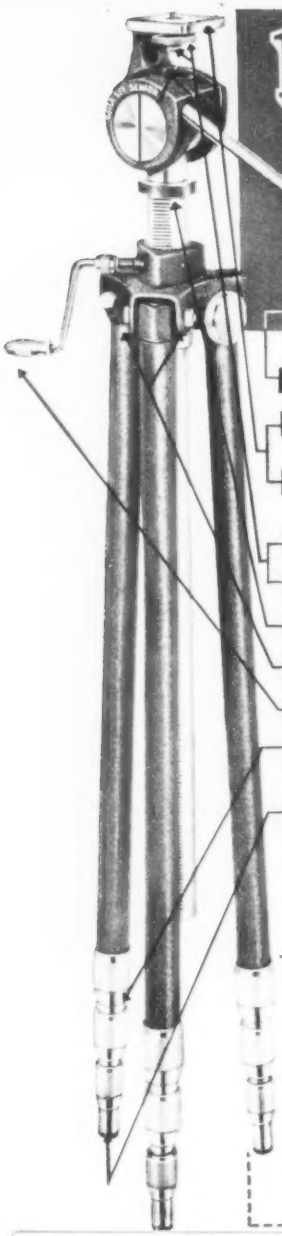
Constant panning will give the most motion—it will keep your audience aware that this is indeed a movie they are viewing—not slides. Try practicing with a garden hose in your spare time for the effect of free and easy movement. When panning a landscape, pan fast—why waste good film with a long slow pan? If you miss something, don't stop the camera—go back and catch it again. Panning back and forth is a good trick effect—looks like the camera was shooting from a swing. There is one very important thing to remember when panning—always pan *against* action. If a parade is moving down the street be certain to pan up the line of march in the *opposite* direction to which they are moving. The result is a beautiful *chatter* effect—very artistic. This will jar your audience no end and remind them what a great cameraman you are—you are certain to hear comments when screening this sort of stuff!

Never bother with close-ups—they are too much trouble and your audience will never miss them. That old stuff about long shot, medium shot and close-up is for professionals—and you're an amateur, aren't you? Get away back and get everything in one shot—this saves film and gives you the most for your money. If your wife or your Aunt Ahistin insist that you shoot a close-up why you can get even by forgetting about parallax completely. If your finder is on top of your camera you will neatly chop off the top of your subject's head when filming a big close-up. Causing your Uncle Jerkimer to "blow his top" will get a million laughs.

Articles on movie making always stress continuity. Continuity is just a five dollar word for continuous action. Shooting a home movie so that the scenes flow in a nice smooth continuous pattern is pretty dull stuff. Most

"**Be certain** to load your camera outdoors in bright sunlight—never in subdued light. After all, the film is daylight loading, isn't it?"

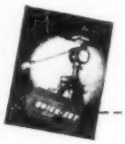
"**Shoot** dangerously—from a high wall or the top of a tall building. You may break your neck—but who'll care?"



10 reasons why QUICK-SET® TRIPODS ARE THE CHOICE OF THE EXPERTS

1. **STEEL HANDLE** securely locks Pan Head in any position with a twist of the wrist.
2. **PAN HEAD TOP PLATE** gives extra support to camera . . . clears a revolving back . . . permits dropping camera bed for wide angle lens.
3. **PAN HEAD** permits 150° tilt—from 60° above horizontal to straight down, and 360° of pan—around and around.
4. **LOCKING WHEEL** permanently fastened to top plate . . . provides for any required length of camera screw.
5. **CAMERA SCREW & LOCKING WHEEL** are easily, instantly adjusted from front or rear.
6. **RUBBER CUSHION** prevents excessive jarring when camera descends too rapidly on Elevator Column.
7. **LEGS** are rigidly hinged to tripod top, reinforced to eliminate twisting or shaking.
8. **CRANK** has wide sweep for easier, smoother raising or lowering of camera.
9. **LOCKING RINGS** lock legs at any desired extension, with powerful clamping action. No screws, levers, or projections to catch clothing.
10. **RUBBER TIPS** grip firmly on any surface . . . prevent damage or injury.

See the Complete Line of
***QUICK-SET* TRIPODS**
Mail Coupon Today for
FREE ILLUSTRATED BROCHURE



QUICK-SET, INC.
1308 N. Elston Ave., Dept. 6506, Chicago 22, Ill.

Please send me a FREE COPY of your illustrated brochure on QUICK-SET TRIPODS.

NAME _____

ADDRESS _____

CITY _____ ZONE ____ STATE _____

My Photo Dealer Is: _____

any old half-baked amateur can do that—it'll never get a laugh. If you really want your audience to howl, try filming a shot of Grandma rocking on the back porch followed by Junior skiing at Sun Valley—you'll have them in the aisle (heading for the nearest exit!).

Never change your lens or your camera angle—it lends variety to your picture. Just keep shooting—you'll get a lot of *jump cuts* where the camera stopped and started again but this will keep the audience awake by pulling their eyes out of their sockets. Refinements like moving the camera around and changing from a wide-angle to a telephoto lens is strictly for advanced amateurs—you want to have fun in your

"**Don't worry** about backgrounds—if there is a light pole sticking out of the top of Uncle Fud's head—leave it be," quotes the author, "*unless* you want good movies."

filming, not work. So, just keep shooting from the same angle with the same lens—the other lenses on your turret are just for appearances—to impress the characters you're shooting that you have the best of everything.

Composition is important only when shooting still pictures—forget all about it when filming movies. Just get the action somewhere in the frame and don't worry about it. What if it's off center or tilted a bit? Stick your subject in a corner—any corner will do. Get all you can in the picture—keep it cluttered up. Don't leave any blank areas anywhere. Don't worry about backgrounds—if there's a light pole sticking out of the top of Uncle Fud's head—leave it be. Anything would be an improvement—he'll probably look better than the best day he ever had.

To get the best shots—shoot dangerously. Get in a precarious position on a high wall or tall building or hang by your toes from a tree to get that bird's eye view. Be angle-crazy—try for that unusual angle that will let your audience recognize you as a cameraman of distinction.

When taking an exposure reading, make a quick general sweep of the area while holding the meter up high so that a good hot sky reading is picked up;

Study with professionals in California

Top-flight photographers and artists show you how to produce telling, selling pictures. Small workshop classes—modern equipment. ArtCenter training has been proven in professional, defense and war service.

Write to 5353 W. 3rd St., Los Angeles 5, for catalog U.

ART CENTER SCHOOL

PATTERN FOR SURVIVAL — 16MM 800 SOUND & COLOR

A documentary film that vividly dramatizes personal defense against Atomic Attack. Highly recommended for people interested in Civilian Defense.

Rental $15.00—Sale $200.00

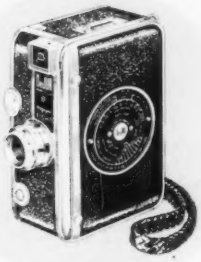
Write for FREE Literature

NATIONAL CINEMA SERVICE
71 Dey St. WO. 2-6049 N. Y. 7, N. Y.

Do FALSE TEETH Rock, Slide or Slip?

FASTEETH, an improved powder to be sprinkled on upper or lower plates, holds false teeth more firmly in place. Do not slide, slip or rock. No gummy, gooey, pasty taste or feeling. FASTEETH is "alkaline (non-acid). Does not sour. Checks "plate odor" (denture breath). Get FASTEETH at any drug store.

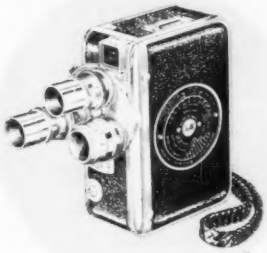
DeJUR "Citation" 8mm Roll-Film Movie Camera. f/2.5 click-stop coated lens. $79.50



DeJUR "Fadematic" 8mm Magazine Movie Camera. f/2.5 click-stop coated lens. $132.50

DeJUR design tops them all!

DeJUR "De Luxe Citation" 8mm Roll-Film Movie Camera. f/2.5 click-stop coated lens. $89.50



DeJUR "Fadematic Turret" 8mm Magazine Movie Camera. f/2.5 click-stop coated lens. $152.50. Telephoto lens extra.

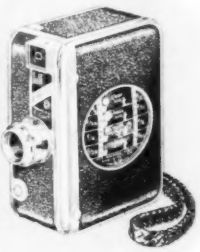
DeJUR design wins Fashion Academy Gold Medal Award!

DeJUR design and precision engineering make it easy to get sharp, brilliant movies!

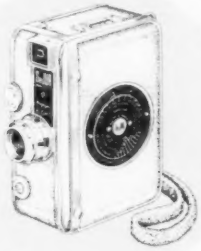
The famous Fashion Academy looked them all over and chose DeJUR for the first and only Fashion Academy Gold Medal Award in the field. This confirms what thousands of DeJUR home movie owners have always known—great design and styling can only come from great precision engineering and craftsmanship.

Streamlined...compact...so easy to load...so easy to use—and so easy to get the kind of movies you'll treasure forever. Ask your camera dealer to show you DeJUR 8mm. movie cameras—**the Fashion Movie Cameras of the year.**

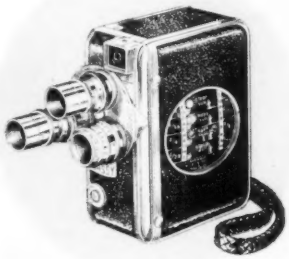
Now—more than ever—you can be sure with DeJUR.



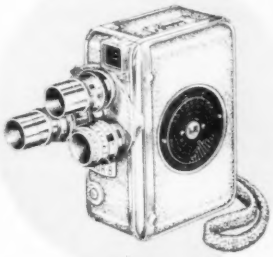
DeJUR "Embassy" 8mm Magazine Movie Camera. f/2.5 click-stop coated lens. $109.50



DeJUR "Californian" Fadematic 8mm Magazine Movie Camera. f/2.5 click-stop coated lens. $135.



DeJUR "Embassy Turret" 8mm Magazine Movie Camera. f/2.5 click-stop coated lens. $134.50. Telephoto lenses extra.



DeJUR "Californian" Fadematic Turret 8mm Magazine Movie Camera. f/2.5 click-stop coated lens. $160.00. Telephoto lenses extra.

All prices include Federal Excise Tax

DeJUR

AMSCO CORPORATION • Long Island City, N.Y. • Chicago, Ill. • Beverly Hills, Calif.
Manufacturers of 8mm. Movie Cameras, Projectors, Exposure Meters and Enlargers

BRING IT UP CLOSE with an *Elgeet*

4" f:4.5 Mini-Tel Telephoto Lens

Distant action and sports scenes brought excitingly close — professional - looking portraits with background in natural prospective—it's easy with an ELGEET 4" f:4.5 Mini-Tel Telephoto Lens on your camera.

Providing 2X the magnification of your standard lens, this precision instrument is fully color-corrected and hard-coated with "Elcote." Your black-and-white negatives and color transparencies will be outstanding in sharpness and brilliance. And there is plenty of speed for action shots in poor light.

KINE EXACTA, PRAKTIFLEX, PRAKTICA, CLARUS AND UNIVEX MERCURY owners will find models to exactly fit their camera. Takes standard series V filters held in place with sunshade supplied with lens. See this remarkable lens at your dealers' today. Price only **$52.50** (tax included)

Elgeet OPTICAL COMPANY, Inc.
67 ATLANTIC AVE., ROCHESTER 11, N. Y.

MAKERS OF
The World's Finest Lenses

this causes the needle to go off the scale and gives the meter a real workout. Never waste valuable time making close-up and distant readings or trying to fit the scale of the film by taking highlight and shadow readings and balancing them. It's too much trouble and hardly necessary.

If you really want to have fun, try using different color filters with color films! There is absolutely nothing like using regular black-and-white filters—yellow, orange, green and red—with either Kodachrome or Ansco Color. The terrific color combinations such as purple grass and plaid faces will thrill your viewers no end. You will get an effect that will be comparable with the finest in surrealistic painting.

Don't waste time winding your camera after every shot—let the spring run down in the middle of the next shot. This will give you a lot more scenes on a roll of film—very economical. Shoot an occasional scene with the lens cap on—it protects the lens from dust and dirt which is very harmful to the delicate glass surface. You can use the blank film thus obtained for leader when threading your projector—or let Junior play with it!

Now comes the big night—the film came back today and you can hardly wait to show it to your neighbors. No need to take time out to remove any badly exposed or out-of-focus footage—the film cost money, why throw it away? Your friends would rather play bridge but they're too polite to say so. Projecting home movies is like B.O.—even your best friends won't tell you.

Just one thing more—movies made in this manner can be greatly enhanced by screening them with a burnt out projection bulb!—▶

Long Shots Set the Stage

(*Continued from page* 107)

of its industrial section. Tall smokestacks belching soot and fire are always worth photographing, and you may be fortunate enough to find a busy railroad yard in the foreground of your industrial scene.

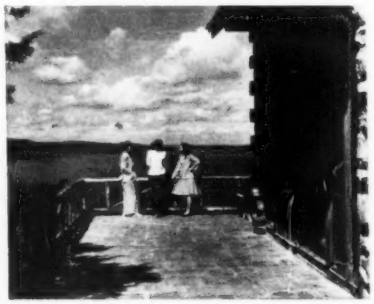
When you're in the heart of town, don't overlook long shots of the main streets—scenes which will reveal much of the city's character and thereby enrich your picture. For instance, a crowded business district with a jumble of signs and many hurrying pedestrians spells the big-city rush of Chicago and San Francisco. Long shots of the residential districts can become important, too. A city whose people live mostly in one-family homes will be far different from one with many giant apartment buildings. Your films will naturally be seen by some friends who haven't visited the places you have photographed, and the more complete picture you can give of your travels, the better they will appreciate your shows. Long shots supply the all-important broad views that tell so much about an area.

Interiors may present some extra difficulties to filming long shots. You may find it impossible to move back far enough to include all of your subjects with a normal lens. One solution is found in the wide-angle lenses and wide-angle adapters, but even these aren't always necessary. Often it is possible to place the camera in another room and shoot through the open doorway. Just set your camera back as far as it will go without including any of the door frame itself. Another device is to mount your tripod on a table in the corner of the room. Shooting downwards will allow you to include several more people in the scene without seeming to crowd them too much. The resulting unusual angle proves a refreshing change if not overdone.

Look for a good *long shot* then whenever you see something you want to photograph. By keeping alert for larger views, you soon will train your eye to spot many fine compositions that ordinarily might be lost. You will discover patterns of light and shade to enhance your scenes, and you will also notice many good angles for closer shots.

Take your camera to the circus grounds when the "big show" reaches your town. What better way could you introduce the "greatest show on earth" than with a striking long shot to display its magnitude? The great expanse of canvas contrasts strikingly with the smaller buildings nearby. Then follows a view of the midway with its moving crowds, barkers, stands, and pitchmen all seen together in one fine atmospheric shot. Then comes your screen-filling close-ups—for dramatic punch.

This same principle applies when making scenes of a fun zone at the beach or a crowded public park. It's a good idea



Long shot of three girls on a stone terrace shows your audience the locale, the weather, and even conveys something of the sightseeing mood of the group.

to start with broad views of the area involved to set the scene and reveal the geographical layout. Later you can pick out those parts of the scene you wish to approach and record in greater detail.

Let's give our pictures a breath of fresh air in the form of broad, sweeping landscapes. A movie screen is more than a magic carpet that can carry your audiences around the globe. It is also a genii which grows at your command. For the screen is normal sized for ordinary shots, but when the whole of a panoramic vista comes along, it seems to swell to accept it all on its silvery surface.—▶

BULK FILM

AVAILABLE in 8mm DOUBLE, 16mm SILENT, and 16mm SOUND.

Type of film	50 ft.	100 ft.	400 ft.
Weston 50-32 for outdoor and indoor use, fully panchromatic	$ .75	$1.50	$6.00

HOME MOVIES

We have a complete library of Black-and-White movies for young and old in 8mm and 16mm. Write for our Free catalog with complete listings.
8mm silent: 16mm available in both silent & sound.

CHARLIE CHAPLIN COMEDIES
One reel each: "The New Janitor"; "Between Showers"; "The Bounders"; "His New Profession"; "In the Park"; "By the Sea."
Two reels each: "In the Bank"; "His Night Out"; "His New Job"; "The Tramp"; "Work"; "Shanghaied."

RELIGIOUS FILMS
6 reels each: "St. Anthony of Padua"; "Messenger of The Blessed Virgin"; "Story of Bernadette."
8 reels each: "The Crowned Thorn"; "Life of Christ"; "The Christ."

8mm, 50 ft.	$ 1.00
8mm, 200 ft.	4.00
16mm, 100 ft.	2.00
16mm, 400 ft.	8.00
16mm, 400 ft., sound	12.50

8mm and 16mm SILENT FEATURES

Title	Star	Reels
"Shadows"	Lon Chaney	7
"Covered Wagon"	Alan Hale	6
"Behind the Front"	Wallace Beery	5
"We're in the Navy"	Wallace Beery	5
"Lady Windermere's Fan"	Ronald Colman	5
"Eagle of the Sea"	Ricardo Cortez	5
"Lost World"	W. Beery & L. Stone	5
"The Americano"	Douglas Fairbanks	5
"Last of the Mohicans"	All Star Cast	5
"Captain Swagger"	Rod La Rocque	5
"Yankee Clipper"	Wm. Boyd	5
"Night Cry"	Rin Tin Tin	5

8mm, $5 per Reel—16mm, $7 Per Reel

KODAK AERO BROMIDE

A special close-out at a fraction of the original cost!

SW GLOSSY #4 • 9⅜" x 200'

makes approx. 250, 8 x 10 enlargements.

$2.95 EACH — 3 for $8.50, 6 for $16.50

16mm KODACHROME

100', outdated, still takes perfect pictures. Processed by Eastman Kodak. $10 value. $5.00 each 100 roll

THIS ROLL OF MOVIE FILM FREE

MONEY BACK GUARANTEE

ONE ROLL OF BLACK AND WHITE MOVIE FILM GIVEN FREE WITH EACH ORDER OF 6 ROLLS

- TREMENDOUS CLEARANCE SALE
- ALL FILM FULLY GUARANTEED
- COLOR FILM AT THE PRICE OF BLACK & WHITE

Film manufactured by nationally known firm. All film is GUARANTEED. Late 1952 dating. Price of film includes FREE processing and return postage.

	COLOR	B & W Weston 50
8mm roll, 25 ft. double	$2.75	$1.50
8mm mag., 25 ft. double	3.25	2.75
16mm roll, 100 ft.	7.50	3.00
16mm mag., 50 ft.	4.95	2.75

35mm FILM

For Kodak, Argus, Leica and Other Cameras

Available in any of the following types
ANSCO: Fino-pan, ultra speed & supreme
KODAK: Plus x, super xx, & background x
DUPONT: Superior #2 & superior #3

100 foot roll	$1.25
100 foot roll, notched	1.40
200 foot roll	2.40
200 foot roll, notched	2.60
400 foot roll	4.75
400 foot roll, notched	5.25

the notched film has the proper tongued cut-out at every 36 exposure with extra film allowed for loading cartridge or threading camera. ALL FILM SUPPLIED IN METAL CANS

35mm COLOR 20 EXPOSURES Including Free Processing

AND MOUNTED IN SLIDES

$2.25 EACH

FILM IS SUPPLIED WITH HANDY MAILING BAG. PROCESSED FILM IS RETURNED TO YOU POSTPAID.

COLOR ROLL FILM

now available for all popular cameras equipped with shutter speeds and adjustable lens openings.

PRICES BELOW INCLUDE: FILM and PROCESSING of color transparencies

127	120/620	116/616
$1.60	$1.75	$2

each roll is packed with handy mailing bag for return to us. After processing transparencies will be returned to you postpaid.

PRICES BELOW INCLUDE: FILM, PROCESSING of color transparencies, PLUS 6, 3¼x4½ JUMBO COLOR ENLARGEMENTS with distinctive white borders.

127	120/620	116/616
$4.15	$4.25	$4.50

each roll is packed with handy mailing bag for return to us. After processing transparencies AND PRINTS will be returned to you postpaid.

SELF REWINDING REELS

No need to ever rewind your films again. Show your favorite 16mm films (sound or silent) again and again without rewinding. Fits all projectors. Price includes two 400 foot reels and mounting bracket. $3.00

extra reels, 50c each

IT'S CHEAPER WHEN YOU BUY 10, 20, 30, 50, 100 ROLLS

MONEY BACK GUARANTEE

ON EACH ROLL OF FILM YOU SAVE UP TO 39¢!

PURCHASE YOUR ROLL FILM BY MAIL ORDER . . .

NATIONALLY KNOWN **KRYPTAR** FILM IS FULLY GUARANTEED

available in these popular sizes

- PANCHROMATIC FINE GRAIN
- WESTON 40 RATING

Famous KRYPTAR film is manufactured by one of the leading photographic firms in the U. S. Each roll of KRYPTAR film fully guaranteed — early 1952 dating. Each roll of KRYPTAR film is individually wrapped in foil for all year protection.

$1.95 FOR 10 ROLLS

20 rolls	$ 3.75
30 rolls	$ 5.50
50 rolls	$ 8.75
100 rolls	$16.50

MAILING INSTRUCTIONS. *To save C.O.D. charges on all mail orders, remit by check, cash, M.O. 20% deposit must be remitted with all C.O.D.'s. Add postage to remittance. Excess postage will be returned. Orders without postage will be sent collect.*

RUSH YOUR ORDER TODAY . . . $AVE DOLLARS!
EIGHT-SIXTEEN FILMS, 243 WEST 55th STREET, N. Y. 19, N. Y.

fully auto-matic

Sixtomat

Now, every photo-fan can own the first truly automatic exposure meter! The revolutionary Sixtomat operates on the latest scientific principles, establishing new concepts of *simplicity, speed* and *accuracy* . . . so important in color photography.

$32.50
Tax. Incl.

Sensitivity range: 1/10 to 4000 foot/candles. Calibration for ASA 6 to 400. f stops from 1.4 to f 45.0. For stills and movies.

Exposure reading is automatically calculated and retained. Selective viewing angle. Shockproof. Tropicproof. Moistproof. Modern jewel-like design, unique roller top, attractive chromium chain.

The ideal meter for professional, amateur and beginner alike.

mitropa

See the Sixtomat at your dealer. Convince yourself!

Mitropa Corporation, 50 Broadway, New York 4, N. Y.

ALL...BUT ALL are talking about UNITED'S BARGAIN BULLETIN WRITE FOR FREE COPY ..... NOW!

Save by Mail!

GENTLEMEN: Please send me your latest BULLETIN-A with hundreds of unadvertised specials.

NAME .....

ADDRESS .....

UNITED
CAMERA EXCHANGE
83 CHAMBERS ST. NEW YORK 7

8mm—16mm MOVIE FILM
SAVE MONEY — BUY BULK MOVIE FILM
PROCESS IT YOURSELF FOR EXTRA SAVINGS

Use this new Superior De Luxe Cine Reel to process your movie film and save $$$. Includes everything you need . . . developing reel, developing rack, and tray—all complete and ready to use. Has capacity for 100 feet 8 or 16mm film. Complete simple instructions are included. It's easier than you think. It's FUN! . . . and it saves you money. Price, F.O.B. Chicago

$19.95

Reversal Chemicals

Complete, pretty-tested reversal chemicals with full instructions for use. Nothing to add but water.
1 Gal. Size . . . $1.80
½ Gal. Size . . . 2.90
Please add postage.

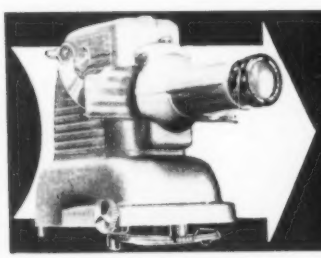
Reversal Processing

Professional quality reversal processing. Last 24 hour service on any type black and white movie film.
100 Ft. 16mm . $1.25
50 Ft. 16mm . . .75
25 Ft. 8/8mm . .55
Please add postage.

SUPER TITLE LETTERS
Make 8 or 16mm titles quickly, easily, in B & W or color. Consists of black felt surfaced board on which white letters are placed. Kit includes 125 one-inch assorted letters. Complete kit $1.50.

FREE CATALOG AND PROCESSING MANUAL
Every movie fan should have one. Hundreds of bargains in film, cameras, accessories, etc., plus a manual on home processing. A post card will bring it.

SUPERIOR BULK FILM COMPANY
Dept. 96—105 S. Wells St. Chicago 6, Illinois



Viewlex **SLIDE PROJECTORS**

Top quality at lowest cost! Compare it with any projector at double the price. Backed by a Lifetime guarantee! Write for illustrated brochure!

VIEWLEX, Inc., 35-01 Queens Blvd., L.I.C., N.Y.

NEW HOME MOVIES

CLAY IN ACTION. 1 reel, 10-min., 16-mm black-and-white. Available for rental; sale $45. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

The first scenes of this picture show the artist and his model in his studio as he begins work by shaping handfuls of water clay into long, narrow strips and packs them over and under the crosspiece of an armature, the wooden frame around which the sculpture is built. Through the film, art students may grasp the "feel" of this type of clay modeling before their own hands shape a portrait.

GAS FOR HOME AND INDUSTRY. 16-mm black-and-white sound. Rental $4 from 1 to 3 days; sale $63. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

"Gas for Home and Industry" reveals to many for the first time the great social and economic significance of the subject. Gas manufacturing processes which are impossible to see are shown through animation. The scenes were photographed across the breadth of the United States.

LOCAL GOVERNMENT. 11-min., 16-mm black-and-white sound. Rental $1.50; sale $27.50. British Information Services, 30 Rockefeller Plaza, New York 20, New York.

This informative and entertaining film traces the origins and historical development of local government in a novel cartoon-diagram form.

FARNBOROUGH AIR SHOW, 1949. 1 reel, 10-min., 16-mm black-and-white sound. Rental $1.50; available for sale. British Information Services, 39 S. LaSalle St., Chicago 3, Ill.

This film covers the British Aircraft Constructors' Show which was recently held at Farnborough. All types of planes were displayed in action, jet bombers and fighters; jet airlines; experimental supersonic planes; and the Brabazon.

PRECISE MEASUREMENTS OF ENGINEERS. 31-min., 16-mm black-and-white sound. Rental, $3.75. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

Made for the Department of Scientific and Industrial Research, National Physical Laboratory, by the Central Office of Information, this film demonstrates the careful investigation of experts in the field of science in providing instruments and precise standards to keep the wheels of industry running smoothly and efficiently.

WORTH THE RISK. 10-min., 16-mm black-and-white. Rental, $1.50. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

Made by the Crown Film Unit, this film sets out directly, even brutally, to disprove the theory that accidents only happen to "the other fellow," illustrating the theory by showing accidents that happen to people who thought they were immune and could run risks with impunity.

GOLD COAST PEOPLE. 11-min., 16-mm color, sound. Rental, $2.50. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

This film is a study of Gold Coast people, their life and ways. Scenes show Accra, the Gold Coast capital, with its ships, theaters, newspapers, and hospitals; Kumasi, the chief city of the Ashantis, who are bringing new prosperity to the Gold Coast by modern farming and mining methods; and life in the great cities compared to that of village communities.

FRICTION. 1 reel, 16-mm black-and-white sound. Sale, $40; rental price available on request. Young America Films, Inc., 18 E. 41st St., New York 17, N. Y.

This film explains what is meant by friction, and what causes it. Friction is explained as a restraining force which we encounter daily in our lives, and the picture shows the various means used to reduce or increase the amount of friction. The story

Take a Keystone for perfect color movies
8mm magazine precision Riviera
carry it lightly
Single lens or turret model, it's all camera — engineered to the last ten thousandth of an inch to pack more features into smaller space and less weight than any other.
carry it with pride
Fashion styled in trim beauty of scuffproof vinyl and glowing satin chrome.
use it in a jiffy
Shutter speed, lens aperture and other adjustments can be pre-set for most action.
use it for a lifetime
Extra rugged and dependable, inside and out.
of movie-making pleasure
Sharp, brilliant pictures in black and white or color. The precision and tolerance of all Keystone instruments meets the highest engineering standards of the industry.
Write for your FREE illustrated Keystone booklet, "Taking Good Movies is Easy."
KEYSTONE MFG. CO.
150 Hallet St., Boston 24, Mass.
Model K-45 8mm magazine RIVIERA Triple Lens Turret Movie Camera With f/2.5 coated lens $129.50
3-second magazine loading — interchange black and white and color film in daylight; zoom type optical view finder can be set for wide angle, ½ inch, 1 inch and 1½ inch lenses; widest speed range — 8 to 64 frames; regular, continuous lock run and single frame off one control; visible scene length indicator reads through view finder; automatic rundown stop for uniform exposure . . . and sixteen other matchless features.
Model K-40 8mm magazine RIVIERA Single Lens Movie Camera With f/2.5 coated lens $109.50
Ask your Keystone dealer to help you choose among the Riviera models and other 8mm and 16mm Keystone precision movie cameras and projectors ranging from $59.50 to $179.50.
16mm K-160 CONTINENTAL DE LUXE 750 watt projector With f/1.6 lens and carrying case $139.50
16mm K-55 MAYFAIR twin turret magazine movie camera With f/2.5 coated lens $149.50
8mm K-108 COMMANDER DE LUXE 750 watt projector With f/1.6 lens and carrying case $139.50

★★ TWO STAR ITEMS FROM THE TOP QUALITY *Nega-File* LINE ★★

The "Master" accommodates 650 Ready Mounts or 250 Covered Slides and is equipped with moveable subject tabs which permit filing slides by subject. As much space as necessary may be allocated to each grouping, consequently this file is ideal for use with automatic slide changers. The Raised Liners make this natural finish, hardwood chest dust proof and the felted bottom prevents damage to furniture. Each "Master" is equipped with an index, in the top, which may be removed easily if so desired. Price each, in Beautiful Natural Finish, completely equipped— $4.95: Same in Rich Walnut Finish—$5.95.

MASTER No. 250
NEGA-FILE FOR No. 2 x 2 SLIDES

SEQUENCE FILE No. 125

An excellent small file in itself, it makes an ideal companion to the Master for transporting selected slides to those shows "away from home." Holds 130 Ready Mounts or 65 Mounted Slides. Price $2.50.

WRITE FOR FREE FILING HANDBOOK AND COMPLETE CATALOG
IF THE ABOVE ITEMS ARE NOT AVAILABLE AT YOUR FAVORITE DEALER'S—ORDER DIRECT.

The Nega-File Company
EASTON, PENNA.

TAKE BETTER PICTURES

Hartley FIELD LENS
with MAGNI-CLEAR SPOT*

You will take consistently better pictures with a Hartley Field Lens installed in your 2¼x2¼ twin-lens reflex or 2¼x3¼ press type camera. You will instantly recognize the advantage of even, over-all groundglass brilliance as an aid to effective composition. The ability to focus faster, easier, even in dim light, will appeal to you, because it practically eliminates the costly wastes of missed shots. The Magni-Clear Spot in the center, with its freedom of Fresnel rings, permits more effective use of the camera magnifier for extra sharp, critical focusing.

The Hartley Field Lens is available for all reflex cameras with picture size 2¼x2¼ and all 2¼x3¼ (6x9cm) press type cameras, and may be readily installed by the camera owner.

HOW THE HARTLEY FIELD LENS INCREASES IMAGE BRIGHTNESS

The Hartley Field Lens is a scientifically developed Lucite lens whose surface is a concentric arrangement of fine ridges, 200 to the inch. The sides of the ridges near the edge are tipped up at a steep angle, while those near the center are almost flat. Using this Fresnel principle, light entering through the bottom of the lens is passed out through the prismatic ridges and spread evenly across the groundglass.

Price of Hartley Field Lens . . . $4.95
Sold at camera stores or sent postpaid if cash with order (specify camera size and make)

*Protected by Pend. Pat.

THE HARTLEY CO.
1087 Manzanita Avenue, Pasadena 3, California

Perrin Pro Wins the Acclaim of Reflex Camera Owners

PRO-BAG No. 209
Length 10¾", width 6½", height 10"
Price $34.50, approx.

Made especially for you...that's the Perrin Pro. Attach your flash gun to your reflex camera, put it in your Perrin 209, along with film, flashbulbs, exposure meter and filters...you're ready for any picture opportunity, day or night, indoors or out. Your equipment is always protected...easy to put in and easy to take out, thanks to our unusual compartment design.

The Perrin 209 is made of elegantly finished, top grain cowhide with hand-shaped and hand-rubbed corners, saddle locked stitching, and solid brass hardware. You *know* you're carrying a bag *any* camera fan would be proud to own.

Perrin CALIFORNIA

Perrin Camera Bags are sold at better photographic stores everywhere. Write for free folder illustrating complete Perrin line.

J. B. PERRIN & COMPANY, INC.
8510 Warner Drive, Culver City, California

is told in an interesting combination of live photography and animation.

HARNESSING THE HILLS. 2 reels, 15-min., 16-mm black-and-white sound. Available for sale; rental, $2.50. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

Produced for the Scottish Office, this film tells the story of the power that is coming to the Highlands—power which springs from all the water which previously had run to waste and which in now being harnessed to serve the community. The huge hydro-electric scheme will take many years to complete, but already many dams, reservoirs and generating stations are ready for use.

AMATEUR SCREEN NOTES

Five new color filmstrips on "Contemporary American Painting" have been released by Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill. The series, which contains 378 frames and illustrates the work of 114 leading artists, was adapted from the EBF Collection of Contemporary American Painting. Strips cover an introduction to art, and schools of realism, genre painting, romanticism and modernism. For art, art appreciation classes and adult groups of all levels. Price is $6 each or $27 per set.

* * *

The Text-Film Dept. of McGraw-Hill Book Co., Inc., 330 W. 42nd St., New York 18, N. Y., has taken over exclusive distribution of the RKO Radio 16-mm series of short subjects titled "This Is America." About ninety titles are presently available, with a new title being released each month. The function of these films is the documenting and dramatizing of text material by direct reference to the contemporary scene. International relations, post-war social and economic problems, vocational guidance, sports, government agencies, human relations—all are presented with factual accuracy and objectivity. Further information may be obtained by writing to McGraw-Hill's Text-Film Dept.

* * *

"The Struggle of Democracy" is shown in three educational sound films produced especially for teaching purposes. They cover the establishment and growth of the United States, her acquisition of possessions, and first entrance into a major foreign crisis. Titles are: 1. "Territorial Expansion of the United States from 1783 to 1853" (2 reels, 16-mm sound), which depicts the growth from colonial infancy to full continental stature; 2. "Territorial Possessions of the United States" (2 reels, 16-mm sound), which continues the story of American expansion, and covers the acquisition of the insular possessions of the U.S., Alaska and the Canal Zone; 3. "The Causes and Immediate Effects of the First World War" (2 reels, 16-mm sound), which tells the story of the first world war, starting in 1879 with Bismarck's formation of the Triple Alliance. Price is $72 per subject. For rental bookings write to Knowledge Builders, Visual Education Center Bldg., Floral Park, N. Y.

* * *

The classic fable of Little Red Riding Hood is brought to the screen by Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill. The story, enacted by hand puppets of the Wahmann Puppeteers, is emphasized by realistic settings in color and by special music. "Little Red Riding Hood" is intended for use in the primary and middle grades in reading and language art classes, and for arts and craft groups. Producers are Helen Wahmann Lathrop and Lee Wahmann Keel, co-founders of the Children's Artist Series and the Children's Theatre, Charlotte, N. C. For rental and purchase price information write to EBFilms.

* * *

Copies of the new Color movie, "Wonderland of Vision," which portrays the many sciences and skills required to make eyeglasses, are available to groups for free loan from Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y. Narrator for the film is Westbrook Van Voorhis. Clubs, societies, schools, colleges, and television stations may obtain bookings by writing to Bausch & Lomb or the Better Vision Institute, 630 Fifth Ave., New York 20, N. Y.

* * *

A new 1950-51 catalog of sound rental films has been issued by National Cinema Service. Many new titles of features, comedies, cartoons, news reels, sports, adventures and travelogs have been added. The catalog may be obtained free by writing to the National Cinema Service, 71 Dey St., New York 7, N. Y.

Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of the Photographic Society of America.

9th St. Louis International Exhibition of Pictorial Photography*, Photographic Salon Society of St. Louis, Missouri.

Closes May 23.
Entry fee $2 for prints, $1 for transparencies. Four entries allowed in each section.
On exhibit at St. Louis Art Museum, June 9 to 24.
For information and entry blanks write Fred Kirby, 212 Missouri Pacific Bldg., St. Louis 2, Mo.

First Exhibition of Flower Photographs, New York State Museum, Albany, New York.

Closes May 25.
No entry fee, four prints allowed.
On exhibit at New York State Museum, June 1 to July 31.
For information and entry blanks write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

13th Annual Finger Lakes Salon of Photography, Auburn Camera Club, Auburn, New York.

Closes May 26.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Cayuga Museum of History and Art, Auburn, June 2 to 23.
For information and entry blank write Prof. Walter K. Long, Cayuga Museum of History and Art, Auburn, N. Y.

Memphis International Salon of Photography*, Memphis Pictorialists, Memphis, Tennessee.

Closes May 28.
Entry fee $1, four prints or slides allowed.
On exhibit at Brooks Art Gallery, Memphis, July 1 to 28.
For information and entry blanks write Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis, Tenn.

1951 Southwest International Salon of Photography*, Southern California Association of Camera Clubs and San Diego County Fair, Del Mar, California.

Closes June 1 for prints, June 8 for slides.
Entry fee $1 for four entries in either black-and-white or color, $2 for four entries in both.
On exhibit at San Diego County Fair, June 29 to July 8.
For information and entry blanks write Salon Secy., Box 578, Del Mar, California.

IV International Salon of Photography, Sociedad Fotografica de Guipuzcoa, San Sebastian, Spain.

Closes June 1.
Entry fee $1, four prints allowed.
On exhibit at San Sebastian Municipal Art Museum, July 1 to Aug. 31.
For information and entry blank write Ignacio Maria de Urreche, Apartado 86, San Sebastian, Spain.

South Shields International Exhibition of Pictorial Photography, Photographic Society of South Shields, England.

Closes June 1.
Entry fee $1, four prints allowed.
On exhibit at Public Library, South Shields, July 7 to 28.
For information and entry blank write J. E. C. Garrick, 12 Bywell Rd., Cleadon, North Sunderland, County Durham, England.

6th Gateway to the North Exhibition of Photography, Edmonton Exhibition Association, Edmonton, Alberta, Canada.

Closes June 15.
Entry fee $1, four prints allowed.
On exhibit at Edmonton, July 16 to 21.
For information and entry blank write

HELENA CARTER
featured in
"FORT WORTH"
A Warner Bros. Production
Color by Technicolor

color makes all the difference in the world

Add Color

Make a Good Picture Perfect

Many Hollywood camera fans have discovered a wonderful idea which economy-wise, color conscious photographers everywhere have known for a long, long time.

You can enjoy the thrill of Color Photography . . . Without Color Costs.
No special artistic skill is needed!
No messy colors to mix...no brushes.
You cannot ruin a favorite photo!

Yes, you can own a breathtaking collection of gloriously colored true-to-life prints for a tiny fraction of what it would cost you in any other color process.

MARSHALL'S PHOTO-OIL COLORS are plentiful at your dealer! Ask him to-day, for your FREE Marshall Rainbow Color Chart. Send us 15¢ for a fascinating 32-page illustrated book. "How to Make Beautiful Color Prints . . ."

MARSHALL
MASTER SET

The most popular color process of all!

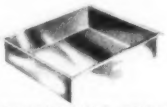
MARSHALL'S
PHOTO-OIL COLORS

John G. Marshall Mfg. Co., Inc., Dept. D-6, 167 North 9th St., Brooklyn 11, N.Y.
Canadian Dist. Canada Photo Products, Ltd., 137 Wellington St. W., Toronto 1

Choose Calumet STAINLESS STEEL EQUIPMENT

ALL-PURPOSE SINKS
Constructed of high polish steel—Easy to clean—Leakproof—39 stock sizes.

STAINLESS STEEL BUCKETS—Available in two sizes—3¼ or 4 gallon capacity.



DEVELOPING TRAYS AND SINK PANS
Ruggedly built of high polish stainless steel for life-time wear.

DEEP TANK FINISHING OUTFITS
Complete with two insert tanks for developing and fixing—3½, 10, 15, 28, 48 gallon capacity.

FILM PACK DEVELOPING HANGERS—New, special construction, to hold thin base film securely during all processes of developing.

AUTOMATIC ROCKER WASHER
Stainless steel double section sink—Washes prints up to 20" x 22". Large capacity.

FILM DEVELOPING TANK OUTFITS—Develop-rinse-fix-wash in one unit
Includes 3-compartment jacket and two insert tanks.

Send for illustrated catalog showing complete line.

CALUMET MANUFACTURING COMPANY

2326 S. Michigan Ave. • Chicago 16, Illinois

NO INFLATION IN GANZ PRODUCTS

WEST COAST COMPANY HOLDS PRICE FIRM ON DARK ROOM ITEMS

SPEED-EZ-ELS
Compact, [illegible] metal housing [illegible] for eye-strain. Lens borders [illegible] metal mitting [illegible] 2½ x 2½ to 11 x 14. Complete [illegible] STILL [illegible] $14.80

"DRAYPE"
TOWEL HOLDER [illegible] flexible plastic grip holds darkroom towels, aprons, enlarger covers. Acid resistant. 24th avail. STILL [illegible] 25c

BUY NOW-SAVE!

De HYPO PRINT WASHER
Cometic sink [illegible] for prints in a jiffy. Nothing [illegible] to break. STILL $2.00

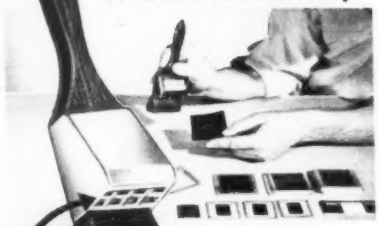
"FRAMETTES"
Frame it yourself. Satin or bright chrome finish, lifetime lustre. Adjustable frames from 5x7 to 20 x 20. STILL only $1.00

At Better Photo Dealers
or write to A. J. Ganz Co., 7457 Melrose Ave., Los Angeles 46, Calif.

MAKES DUST AND LINT VANISH LIKE MAGIC!

STATIC master

The New Photographic Tool that destroys Surface Static Electricity



The Polonium STRIP Does the Trick!

- *For cleaning slides before mounting*
- *For cleaning negatives before printing*

Amateur 1" Model $4.95
Professional 3" Model $12.50

Static-Master removes static, dust and lint with one simultaneous brushing action. By this neutralizing action, dust is eliminated on negatives, film holders, enlargers, printers, slides and slide mounts. Print spotting and negative opaquing reduced to a minimum.

Buy Static-Master at your local photographic store or sent postpaid if cash with order.

NUCLEAR PRODUCTS COMPANY
2154 Newport Blvd. Costa Mesa, California

Edmonton Exhibition Assn., Gardens Exhibition Grounds, Edmonton, Alberta, Canada.

21st Midland Salon of Photography, Midland Counties Photographic Federation, Birmingham, England.

Closes June 16 for entry forms, June 30 for prints.
Entry fee $1 for each of six classes, four entries allowed in each class.
On exhibit at Art Gallery, Wolverhampton, July 28 to Sept. 1.
For information and entry blank write E. Cleaver, 14, The Mount, Cheylesmore, Coventry, England.

9th Calgary Stampede Salon of Pictorial Photography, Calgary Photographic Society, Calgary, Alberta, Canada.

Closes June 18.
Entry fee $1, four prints allowed.
On exhibit at Calgary Exhibition and Stampede, July 9 to 14.
For information and entry blank write Gordon M. Tranter, 215 6th Ave. West, Calgary, Alberta, Canada.

3rd Hawaii International Color Slide Exhibition*, Hawaii Color Pictorialists, Honolulu, Hawaii.

Closes June 30.
Entry fee $1, four slides allowed.
On exhibit at Honolulu Academy of Arts and Library of Hawaii, July 16 to 19.
For information and entry blank write H. E. Ajamian, 2551 Manoa Rd., Honolulu, Hawaii.

4th International Exhibition of Pictorial Photography, Society of Pictorial Photography in Denmark, Copenhagen, Denmark.

Closes July 1.
Entry fee $1, four prints allowed.
On exhibit at Charlottenborgs Art Gallery, Copenhagen, Aug. 12 to 26.
For information and entry blank write Mr. Aage Remfeldt, Society of Pictorial Photography, Haydrup, Denmark.

4th Hartford International Salon of Photography and Color Slide Exhibit*, The Wadsworth Atheneum, Hartford, Connecticut.

Closes July 16 for color, July 17 for prints.
Entry fee $1 for four entries in each section.
On exhibit at Wadsworth Atheneum, Aug. 1 to 31.
For information and entry blank write Raymond J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

1951 Witwatersrand International Salon of Photography*, Camera Club of Johannesburg, South Africa.

Closes July 14.
Entry fee $1, four prints allowed.
On exhibit at the Johannesburg Public Library and Durban Municipal Art Gallery, during Sept.
For information and entry blank write Salon Sec'y., Camera Club of Johannesburg, P.O. Box 2285, Johannesburg, South Africa.

10th Sao Paulo International Salon of Photography, Foto-Cine Clube Bandeirante, Sao Paulo, Brazil.

Closes July 15.
Entry fee $1, four prints allowed in each of two classes.
On exhibit at Prestes Maia Galleries during Sept.
Information and entry blanks for American and Canadian exhibitors are available from Ray Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis.

1951 Western Salon of Photography, Western Counties Photographic Federation, Cornwall, England.

Closes Aug. 4 for entry blanks, Aug. 11 for entries.
Entry fee $1 for four prints or six color slides.
On exhibit at County Museum and Art Galleries, in conjunction with the Festival Of Britain, Aug. 27 to Sept. 8.
For information and entry blank write G. A. T. Lanfear, 56, Lemon St., Truro, Cornwall, England.

BUY NOW PAY LATER

ONLY 10% DOWN BALANCE MONTHLY

Use the General's "PAY-AS-YOU-SHOOT" Plan

FOLLOW THESE 3 STEPS FOR ORDERING

1. Select the equipment you want, total your order;
2. Determine and include your down payment (not less than 10% or $5.00, whichever is greater), trade-ins accepted as down payments, too;
3. Mail your order, down payment and short note telling us about yourself, your occupation, your employer for last 2 years, and two references.

SAVE ON NEW CENTURY GRAPHIC OUTFIT

Century Graphic, F 4.5 in. Flash Synchro Shutter, $109.50. Complete with Synchro Flash Gun, 3 cut Film Holders, 25 Sheets Cut Film, Tripod and Pan Head, 4 Optical Filters, Sunshade and Filter Holder. Complete Outfit, $159.00.

$15.00 DOWN — AS LITTLE AS $10.00 per month

SAVE ON BRAND NEW ARGUS C3 OUTFIT

Argus C3 Camera, Flashgun and Carrying Case, $66.50. Complete with 35mm Projector, 4 Filters, Filter Holder, Sun Shade, 10 Flash Bulbs, 6 Rolls Ansco or Kodak reloads, 1 Roll Color Film. 1-30" x 40" Screen; all brand new for only $99.50.

$9.50 DOWN — AS LITTLE AS $6.20 per month

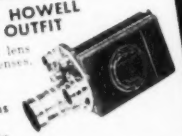
G.I.'s Stateside or Overseas, you too can buy on the General's "Pay-As-You-Shoot" plan. Just send down payment and letter from commanding officer.

COMPLETE GRAPHIC OUTFITS

All brand new 1951 models complete with F 4.5 Optar Lens, Synchro Shutter, Kalart Rangefinder, 3 cell Graflite Flashgun, Cord, Bracket, 7" Reflector, Film Pack Adapter and 3 Film Holders.

2¼" x 3¼" CROWN GRAPHIC with above accessories—$277.30	$27.30 DOWN	AS LITTLE AS $17.00 per mo.
2¼" x 3¼" SPEED GRAPHIC with above accessories—$317.30	$31.30 DOWN	AS LITTLE AS $19.50 per mo.
3¼" x 4¼" CROWN GRAPHIC with above accessories—$282.65	$28.65 DOWN	AS LITTLE AS $17.25 per mo.
3¼" x 4¼" SPEED GRAPHIC with above accessories—$327.65	$32.65 DOWN	AS LITTLE AS $20.00 per mo.
4" x 5" CROWN GRAPHIC with above accessories—$289.10	$28.00 DOWN	AS LITTLE AS $17.75 per mo.
4" x 5" SPEED GRAPHIC with above accessories—$334.10	$33.00 DOWN	AS LITTLE AS $20.50 per mo.

SAVE ON NEW BELL & HOWELL 16mm AUTOMASTER OUTFIT



Brand new 1951 Model Automaster 3 lens turret complete with 3 famous make lenses.

- Automaster Turret Camera
- 1" F 1.9 Comat Lens
- 17mm F 2.7 Wide Angle Lens
- 3" F 4.5 Telephoto Lens

Complete outfit all brand new for only $354.08.

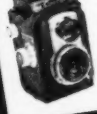
$35.00 DOWN — AS LITTLE AS $21.75 per mo.

SAVE ON NEW FEDERAL ENLARGER OUTFIT

Brand New Federal Model No. 288 Enlarger with lens, $32.90. Complete with Safe-Lights, Print Timer, 3 8" x 10" Trays, 3 Film Clips, Ferrotype Plate, Print Roller, 1 Pr. Print Tongs, Enlarging Easel, Thermometer, 6 Packages Developer, 6 Packages Stop Bath, 25 Sheet 8" x 10" S.W. Paper, Blotter Book. All brand new for only $62.50.

$6.25 DOWN — AS LITTLE AS $5.50 per month

SAVE ON BRAND NEW COMPLETE CIROFLEX OUTFITS



Ciroflex Model "E" F 3.5 Coated Lens, Rapax Synchro Shutter—$119.70. Complete with Carrying Case, DeJur 6A Exposure Meter, Morton Flash Gun, 3 Rolls B&W Film, 1 Roll Color Film, 10 Flash Bulbs. All brand new for only $146.58.

$14.00 DOWN — AS LITTLE AS $9.04 per mo.

Ciroflex Model "D" Outfit, F 3.5 Alphax Synchro with above accessories. $116.38.

$11.00 DOWN — AS LITTLE AS $6.88 per mo.

Ciroflex Model "F" Outfit, F 3.2 Rapax Full Synchro with above accessories. $185.63.

$18.00 DOWN — AS LITTLE AS $11.45 per mo.

Your present equipment can be used as a down payment. You get high trade-in allowances at the General.

USED EQUIPMENT

(OFFERED SUBJECT TO PRIOR SALE)

10 DAY MONEY BACK GUARANTEE

To insure prompt delivery include down payment or deposit with order.

PRESS and VIEW CAMERAS

	Price	Down Paym't
2¼ x 3¼ CROWN GRAPHIC		$18.95
2¼ x 3¼ SPEED GRAPHIC		13.95
2¼ x 3¼ BUSCH		10.95
2¼ x 3¼ SPEED GRAPHIC		12.45
2¼ x 3¼ B.B. GRAFLEX		6.95
2¼ x 3¼ BUSCH SPECIAL		8.25
4" x 5" GRAPHIC		13.05
4" x 5" BUSCH		22.46
4" x 5" PRE ANN GRAPHIC		8.95
5" x 7" KODAK VIEW "33A"		5.00

35mm CAMERAS

	Price	Down Paym't
PERFEX "35"	$ 37.50	$ 5.00
LEICA "G"		14.95
ROBOT		19.95
LEICA III		17.95
VOKAR		5.95
CANON		5.00
KODAK "35"		6.95
EXAKTA "B"		7.95
KINE EXAKTA V		23.95
KINE EXAKTA I		9.95
ARGUS C3		5.00
BOLSEY "B"		5.00
VITO "35"		5.00
PERFEX "CEEAY"		5.00
PERFEX "161"		5.00
CONTAX I		9.95
ZEISS TENAX		12.45
STEREO REALIST		13.95
ILOCA II		5.95

16mm MOVIE CAMERAS and PROJECTORS

	Price	Down Paym't
KEYSTONE A 9	$ 79.50	$ 5.95
KODAK "B"	16.50	5.95
BELL & HOWELL "70"	89.50	6.95
VALLETTE PROJECTOR	79.50	7.95
KEYSTONE A 32	49.50	5.00
DEVRY	39.50	5.00
BELL & HOWELL	249.50	22.45

8mm MOVIE CAMERA and PROJECTORS

	Price	Down Paym't
CINE KODAK MAGAZINE		$11.00
KEYSTONE "K30" MAGAZINE	94.50	9.45
DEJUR "300" MAGAZINE TURRET	159.50	15.95
REVERE "70" MAGAZINE	79.50	7.95
BRISKIN "R" MAGAZINE	49.50	5.00
KEYSTONE "K36"	49.50	5.00
REVERE "55"	49.50	5.00
DEJUR MAGAZINE	69.50	6.95
CINE KODAK 8-25	49.50	5.00
KEYSTONE "K37"	49.50	5.00

FOLDING CAMERAS

	Price	Down Paym't
IKONTA "B"	$ 49.50	$ 5.00
KODAK TOURIST	79.50	7.95
KODAK MEDALIST I	99.50	9.95
HASSELBLAD	459.50	45.00
VOIGHTLANDER BESSA	69.50	6.95
9x12cm VOIGHTLANDER	49.50	5.00
KODAK REGENT	74.50	7.45
ZEISS CONTESSA	179.50	17.95
KODAK MONITOR	49.50	5.00

SLIDE PROJECTORS

	Price	Down Paym't
GOLDE REFLEX	$ 59.50	$ 5.95
SVE ENTERTAINER	49.50	5.00
SVE STRIP FILM PROJECTOR	49.50	5.00
KODASLIDE MASTER 1000w	114.50	11.45
KODASLIDE II	49.50	5.00
TDC STEREO PROJECTOR	129.50	12.95

LENSES

	Price	Down Paym't
LEICA 135mm HEKTOR F 4.5	$124.50	$12.45
ZEISS TRIOTAR	49.50	5.00
LEICA 135mm HEKTOR F/4.5	49.50	5.00
LEICA 90mm ELMAR	49.50	5.00
BRITAR	49.50	5.00

MORE 5 STAR SPECIALS

	Price	Down Paym't
WILCOX STROBE-LITE	$124.50	$12.45
RELIANCE BANTAM STROBES	49.50	5.00
MINOX	99.50	9.95
ALBERT 4"x5" CONTACT PRINTERS (new)	9.95	Cash Only
BELL & HOWELL "136" SPLICER (new surplus)	14.50	Cash Only
JEN FLASH	24.50	Cash Only
TESTRITE ENLARGER 2¼ x 3¼ (new)	21.95	Cash Only
GE "DW 89"	16.50	Cash Only

Save on Brand New Bolex 16mm Outfit

Brand new Bolex H-16 Camera complete with three famous make lenses.

- Bolex H-16 Camera
- 1" F 1.9 Lens
- 17mm F 2.7 Wide Angle Lens
- 3" F 4.5 Telephoto Lens

Complete outfit all brand new for only $369.75.

$36.75 DOWN — AS LITTLE AS $22.00 per mo.

The General Camera Co.

Mail Order Division,
Dept. 651, Chicago 45, Ill.

Three Great Stores to Serve You

Downtown Chicago	*On Chicago's North Side*	*In Joliet, Ill.*
MAIN FLOOR MERCHANDISE MART	6422 N. WESTERN AVE.	31 WEST VAN BUREN

MONEY BACK GUARANTEE

Every GENERAL CAMERA "Package" is sold on a MONEY BACK IF NOT SATISFIED GUARANTEE! Every GENERAL CAMERA "Package," and every item therein, is guaranteed. GUARANTEE registration card included with each outfit.

THE GENERAL CAMERA CO.
MAIL ORDER DIVISION, Chicago 45, Ill. **Dept. 651**

Rush the equipment on the attached order. If not completely satisfied, I may return all or part of the order within 10 days for refund. I am enclosing my letter and $.....as down payment. I agree to pay $.....per month until merchandise is paid for.

Name .....

Address .....

City ..... Zone ..... State .....

TRUE TO LIFE COLOR!

SECRET OF THE MASTERS

YOURS WITH THE GOLDE MASTER PROJECTOR!

Courtesy Findlay Galleries, Chicago. **REMBRANDT** Immortal Dutch artist. He, too, would have chosen a GoldE Master.

Color slides of all sizes sparkle with true-life brilliance when projected with expertly designed, optically perfect GoldE Master Projectors . . . powerful, handsome—the choice of artists. Maximum slide size 3¼" x 4" to 2" x 2" (adapters at slight additional cost)

BRING YOUR ARTISTRY TO LIFE—PHOTOGRAPHY HAS NO RICHER REWARD!

1000 Watt GoldE Master (illustrated) Super-Blower Cooled. 3 condensers. Plug-in base. 6½" coated lens, lamp and handsome custom tweed lift-off carrying case. Complete **$104.00**

500 Watt GoldE Master (2 condensers) without blower. Complete with 6½" coated lens, and custom luggage-type tweed lift-off carrying case. Complete **$83.50**

Choice of fine coated lenses from 5" to 18" focal length, at extra cost.

ADVERTISED IN AMERICAN MEDICAL ASSOCIATION PUBLICATIONS

THE SEAL OF GoldE EXCELLENCE

UL

Golde Mfg. Co., 1220 E West Madison, Chicago 7, Ill.

Please send me *free* bulletins on the ☐ Golde 1000 Watt Master ☐ Golde 500 Watt Master

Name_____

Address_____

City_____ State_____

My favorite dealer is_____

Prices and specifications subject to change without notice.

8mm ARCO 16mm MOVIE FILM

Save—Buy 6 Rolls!

FRESH BLACK & WHITE PAN FILM
WESTON 50. TUNGSTEN 32
8mm—25 ft. Double 8. Lots of 6 . $1.50 ea.
16mm—100 ft. Lots of 6 . . . . . 4.00 ea.
16mm Magazine—50 ft. Lots of 6 . 2.45 ea.
24 Hour Laboratory Processing Included

B & W FILM PROCESSING—ANY BRAND
8mm 25 ft. Double 8—60c;
16mm 100 ft.—80c; 16mm 50 ft.—60c.

B & W FILM DUPLICATING
16mm to 8mm . . . . . 6c per 16mm ft.
16mm to 16mm . . . . . 4c per 16mm ft.

ARCO MOVIE FILMS, INC.
Dept. 6, 8616 Fourth Ave., Brooklyn 9, N. Y.

COLOR PRINTS

Supreme Quality — Reduced Prices

2¼"x3¼" mounted . . $0.30
3¼"x4½" 50c; mounted .60
5"x7" $1.50; mounted. 1.75
8"x10" $2.00; mounted 2.50

2¼" x 3¼" unmounted in lots of ten or more. "Assorted." EACH **25¢**

ANSCO COLOR FILM PROCESSED (35mm MOUNTED) $1.00

COLOR SLIDES DUPLICATED (35mm) . . .25 EA.

PHOTO LAB, INC.

Please enclose remittance with order.

3825 Georgia Ave. N.W., Suite 161, Washington 11, D.C.

Tools and Techniques

(*Continued from page* 26)

back for 1-minute picture making. This outfit, which focuses down to 6 feet, might be handy for press work should the Air Force ever relinquish its priority . . . Under the counter but none-the-less intriguing were insert-clips for the Polaroid camera that enable the camera owner to detect atomic radiation; also, examples of 45-second X rays on paper made by a new process jointly developed by Polaroid and the Picker X-Ray Corporation of Cleveland. The Navy has first call on this equipment, which makes use of conventional X-ray film, an intensifying screen, reagent pod and Polaroid receiving paper on which the image appears—all loaded in a 10x12-inch casette—plus a "pull-through" processing box.

The new all-weather flash synchronizer designed by the TECHNICAL OIL TOOL COMPANY of Hollywood for the Signal Corps develops current at 8 to 10 volts by means of a 2-pole generator. (The 6-pole generator of their standard Flashtronic unit develops only 2 volts.) The works are housed in a tube that looks like an ordinary flashlight case . . . OFITRA of San Francisco not only distributed a catalog and price list for the Nikon camera line but also showed a "family" of binoculars, a set of 12, 19, and 24-inch apochromat lenses for engraving cameras, and a new Nikkor 38-mm, *f*/1.9 telephoto lens for 8-mm cine cameras—all the product of the Japanese Optical Company (Nippon Kogaku K. K.) of Tokyo . . . While ARISTO demonstrated the features of its new 3x3-inch coldlight grid for small-negative enlargers, Simmon Brothers extolled the virtues of their new OMEGALITE fluorescent enlarging source which is now being furnished as an accessory (at $49.88) for the Omega D–II or as standard equipment on new D–II's at $10 less than the simple condenser model.

"Wright Field" Photography. At the Wright-Patterson Air Force Base in Dayton, Ohio, not long ago, we had a long visit with the two photographic organizations that have provided us with so many interesting photo news stories in months and years past—Col. George W. Goddard's Engineering Division Photographic-Research Laboratory and the AMC Photographic Service Center, which is operated by Lt. Col. George M. Clarke, USAF.

Although details of any Air Force counterparts or applications of continuous-tone xerography recently disclosed by the Signal Corps, were not available (See "Two Minute Minnie"—page 105, POPULAR PHOTOGRAPHY, March 1951), we did see new and heretofore unpublicized uses of this electro-photographic process for the reproduction of line drawings and printed documents. The Drafting and Records Branch of the Engineering Division, under the guidance of the Photographic Laboratory, has installed a "production line" consisting of a Haloid Xerox Copier, Model A, for charging and developing the

xerographic plate and a late-model Xerox XEA-1 (projection) Printer equipped with a Wollensak wide-angle lens for making the exposure and for heat-fusing the reproduction on its paper support. Xerography is also being used for making large projection prints from microfilm negatives. In constant use, it is proving so fast and efficient that its distribution to other Air Force bases is anticipated in the near future.

We had an opportunity to see at first hand the two completely automatic color processing machines used by the Photographic Laboratory in "proving out" the new fast-processing system for Ansco Color Film (20 minutes) and Printon (16 minutes). However, details of the system itself will not be available until Ansco is ready to make the disclosure. . . . We also had a long close-up look at a mammoth enlarging unit developed by "Photo Lab" which was designed to handle prints as large as 10x20 feet—without splicing. Among its features are: a 5,000-watt incandescent lamp, cooled by air; a carrier that takes negatives up to 9x18 inches; a 4-place lens turret fitted with a 24-inch f/11 Goerz apochromat Artar, a 400-mm. f/4.5 Zeiss Tessar lens, and a 10x20-foot vacuum easel, capable of swinging through 90 degrees from horizontal to vertical. The enlarger itself weighs about 9 tons, and it moves along a track—powered by an electric motor. The easel movements are also electrically controlled. Exposed printing paper is processed in a 10x20-foot tray. Developer and hypo are applied with a power-driven spray. Five gallons of each solution are needed per full-size print.

We found the various adjuncts and branches of the AMC Photographic Service Center working away at the most pressing of some 600-odd projects. These range from record photography of current Air Materiel Command activities to Photographic engineering in its purest sense. Most of the "tools" employed by the Photographic Instrumentation and Analysis Section of this Center are relatively familiar at this time—theodolites, stroboscopic light sources, high-speed cine apparatus and the like. We were intrigued by a sub-unit of the Section devoted to analytic stereo photography and photomicrography. Apart from conventional stereo-slide and photomicrographic production, this unit is equipped to make stereoscopic photomicrographs, stereoscopic high-speed motion pictures (up to 3,000 frames per second), and stereoscopic time-lapse studies exposed as slow as a frame every five minutes. The cinematographic applications depend upon standard camera equipment, modified to record alternate left and right-eye views of the subject material on successive film frames. Projection is achieved with standard equipment—modified to sort the alternate left and right eye images on the processed film, thereby creating a three-dimensional perspective for spectators wearing properly oriented polaroid spectacles.

Another interesting branch of the Service Center is known as the Air Force Central Motion Picture Film Depository in which some 90 million feet of processed

On the Road to Better Slide Projection

Straight ahead to projection pleasure with the GoldE Index Team. If you want professional results follow the lead of professional projectionists—Choose GoldE . . . it's a step in the right direction!

GoldE BRIGHTEST NAME IN LIGHT PROJECTION

GOLDE MANUFACTURING COMPANY

1222E WEST MADISON ST., CHICAGO 7, ILLINOIS

MAKE EXTRA $

This 46-year-old, highly-regarded New York camera store invites inquiries from high-type men (and women) qualified to represent us in their community. We don't want professional salesmen. We seek qualified amateurs who desire to earn extra money by contacting other amateurs who respond to our advertising.

Also to take orders from their own circle of photo-minded friends. We show you how, and cooperate 100%.

No investment. No handling of money. We fill orders, ship, collect and send liberal commission checks every month.

Here's the easy dignified way to make your photographic knowledge pay off profitably. Write or wire for details and whether your territory available.

RABSONS, Inc.

Dept. A, 111 West 52nd St., New York 19, N.Y.

"In the shadow of Radio City"

HYDRAM WILL SPEED UP YOUR CAMERA 1000 %

"Photographer's Miracle Drug—Will Make an f3.5 Lens Seem Like an f1.2."

(U. S. CAMERA, March 1951)

SHOOT BY AVAILABLE LIGHT AT WESTON 1000. Eliminate flash and flood. A few drops of HYDRAM (photosensitizer) added to your regular developer enables you to SHOOT AT 10 TIMES RATED FILM SPEEDS. 1/10 usual exposure gives negatives of normal density and contrast. No added treatments or changes in developing procedure required. Used and acclaimed by press and professional photographers. Available at your regular dealer—or genuine supply with full instructions SENT POSTPAID for ONLY $1.00. GET HYDRAM TODAY.

CHICAGO PHOTO PRODUCTS

3700-BT Merchandise Mart Chicago 54, Illinois

THE NEW ZEISS IKON

TENAX

Take pictures with almost machine-gun speed! One quick plunge of the trigger mechanism on this great new Zeiss-Ikon camera winds the shutter and advances the film simultaneously. It loads with standard 35 mm. film cartridges, gives you 50 pictures 1 inch square on a 36 exposure roll. You can expose an entire roll in rapid-fire sequence without once lowering the camera from your eye! The unusual depth of focus makes this a great all-around camera, too — and a superb candid! Flash-synchronized Compur Rapid shutter has speeds from 1 second to 1/500th. Marvelously compact, a fine example of Zeiss-Ikon craftsmanship — and amazingly low in price. See it now — at your dealer.

For further information, and name of nearest dealer, write Dept. T-2

With "T" coated F/3.5 Carl Zeiss Novar lens **$66.00**

With "T" coated F/3.5 Carl Zeiss Tessar **$89.50**

prices fair traded and include federal tax.

EERCONA CAMERA CORPORATION
527 Fifth Ave., New York 17, N. Y.

Tiffen "PHOTAR" COLOR CORRECTION FILTERS

COATED and NON-COATED FILTERS

- All black-and-white filters supplied in SOLID OPTICAL GLASS with color and size engraved on shock-proof outer ring.
- All color correction filters supplied in a new type of dye cemented between selected glass creating a filter that will not be affected by heat, cold, or humidity.
- All filters UNCONDITIONALLY GUARANTEED FOR LIFE against separation and color fading.
- Each filter packaged in custom-made transparent sturdy plastic case to protect against scratching and dust. Easy identification of color and size.

Black-and-White Films		Ansco Color Film
Yellow 1	Green 1	Conversion ≡ 10
Yellow 2	Orange	Conversion ≡ 11
Red 1		Conversion ≡ 12
Portraits +1, +2, +3		Ultra-Violet-15
		Ultra-Violet-16
Neutral Density 2x, 4x		Ultra-Violet-17

Kodachrome and Ektachrome Films

Haze ≡ 1	≡ R5-B	≡ R1-D
Skylight ≡ 1-A	≡ R1	≡ R1-E
Haze ≡ 2-A	≡ R1-A	≡ R1-F
Blue ≡ R0	≡ R1-B	≡ 1-D Flash
Type A ≡ R5	≡ R1-C	≡ 2-D Flash

NEW! Tiffen Centering Lens assures perfect alignment in copying, titling, etc. . . . 21.5mm, $1.35 . . . Series ≡5, $1.70 . . . Series ≡6, $2.00

PHOTAR FILTER PRICE LIST (All Colors Same Price)

Size	Coated	Non-Coated
21.5mm	$1.50	$1.35
Series ≡5	2.25	1.70
Series ≡6	2.75	2.00
Series ≡7	4.50	3.25

Series ≡8 and ≡9 Filters Supplied in Leatherette Cases

NO EXCISE TAX ON PHOTAR FILTERS

Protect Your Filters with . . . "DELUXE" Tiffen FILTER SAFE HOLDS—LENS SHADE—ADAPTER RING, 6 FILTERS

- Filters held securely
- Filters held apart
- Filters visible—no mistakes
- Small . . . compact
- Be "FILTER-SAFE," not sorry

SERIES ≡5 . . . . . $2.50
SERIES ≡6 . . . . . 2.75

Complete line of interchangeable Lens Shades, Adapter Rings, etc., for all cameras. At your dealer.
WRITE FOR FREE CATALOG

Tiffen MANUFACTURING Corporation
71 BEEKMAN STREET, NEW YORK 7, N. Y.

the ampe-volt balanced cells used by professionals

for unfailing performance insist on Bright Star

Air Force Motion Pictures are stored—for record purposes. The bulk of the footage is in the nature of engineering and test subjects. However, a great deal of the material on file is made of combat footage exposed in GSAP (Gunsight Aiming Point) cameras and material exposed by the AAF's combat camera units during World War II. This material is available to commercial motion picture producers interested in incorporating authentic combat sequences into entertainment or educational films. Prints of the GSAP footage which shows the effects of gunfire in pursuit and attack-bomber planes are also available at nominal cost to the pilots and combat crew members whose gunnery is recorded. The low, long building in which the film is preserved meets standard storage requirements worked out by the film manufacturers. The structure is entirely non-inflammable and humidity and temperature conditions are rigidly controlled the year around.

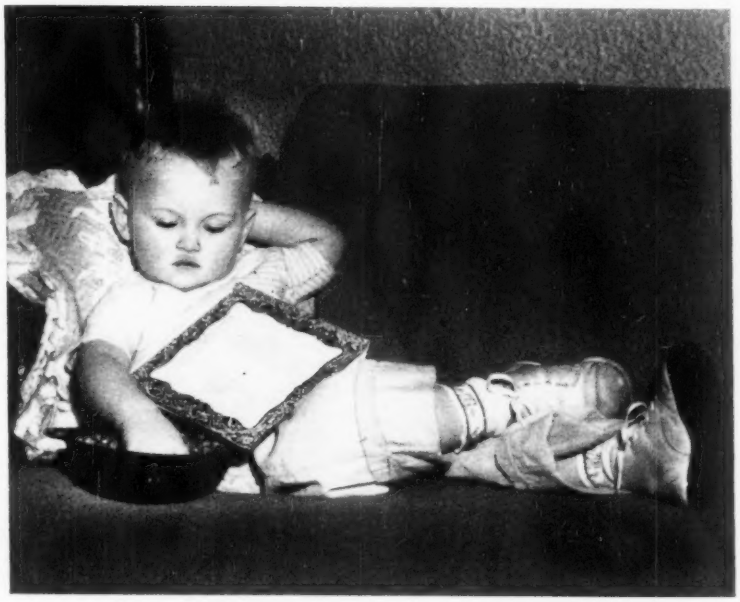
Odds & Ends. Add casualties of the increasingly demanding national defense program: Ansco Finex developer (contains a "strategic" chemical now unavailable); film spools and tubes (Ansco and Kodak now offer payment for usable spools, aluminum tubes and other paraphernalia in 40-pound and larger quantities, freight collect) . . . also an assortment of Kodak Films, including Super Panchro Press, Sports Type (sheet), Panatomic-X in 35-mm perforated and 70-mm unperforated rolls, High Contrast Positive 35-mm perforated roll film, Direct Positive Film, Infrared Film in 127, 120, 620, and 828 rolls, and Commercial Matte and Commercial Thin Base sheet films.

. . . Sylvania has just come up with the first really scientific gadget we've seen for controlling the intensity of fill-in flash illumination *vis a vis* sunlight. It has been christened the Sylvania Polaroid Shield, and consists of two disks of Polaroid mounted in an attachable rim—the outer disk is free to rotate on its axis to each of five positions indicated on the mount. A large exposure guide that comes with the attachment indicates the setting that should be used to establish desired highlight-to-shadow ratios under prevailing conditions when making synchromatic sunlight photographs.

. . . The lamp department of Westinghouse tells us that Corning photo-sensitive glass is five times as responsive to the new 800-watt Westinghouse mercury arc lamp than to any other ultraviolet radiation source of equal power. This facilitates the printing of designs and continuous tone photographic images in the very body of the unique Corning glassware. (The printed image is subsequently developed by placing the exposed glass into an oven heated to 550 C for periods up to an hour). The arc of the new lamp is only $\frac{1}{32}$-inch long and is said to be $\frac{1}{8}$ as bright as the sun. It is enclosed in a quartz capsule to permit its high U-V output to be utilized. The visible component is intended for use in long-range searchlights as well as motion picture projectors.—

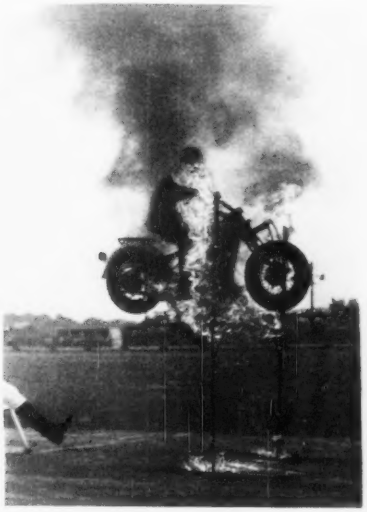
PICTURES FROM READERS

All photographs submitted for this department should be accompanied by technical data. The sender's name and address must appear on the back of each print. We will return them if sufficient postage is enclosed.



1

Man About Town, awarded 1st star this month, is the work of Gene M. Kowall of Riverside, Ill. The photographer took this picture in his home using a 35-mm Kine Exakta II camera and a 50-mm Zeiss Tessar f/3.5 lens. Flash illuminated the setting. Exposure, on Ansco Supreme film, was 1/50 second at f/11. Kowall's three-year-old son, Douglas, is the model.



Flaming Bicycle was taken at an auto daredevil show in Menands, N. Y., by John H. Herrick of Albany. He used a 3¼x4¼ Anniversary Speed Graphic and a 127-mm Kodak Ektar lens. Exposure was 1/1000 second at f/8 on Kodak Super-XX film.

Ballet, by Robert H. Poe, Jr., of Los Angeles, was made with a 4x5 Graphic View camera and a 6½-in. Kodak Ektar f/4.5 lens. One spotlight and two floodlamps were employed to illuminate this well-composed still-life setting. Exposure through a light-red filter was 4 seconds at f/32 on a fast-panchromatic emulsion.

2

Second Star this month goes to Joseph Collins of Washington, D. C., for his fine photograph of a hippopotamus begging for peanuts. The shot was taken at the National Zoological Park in the nation's capital. Collins used a 3¼x4¼ Series D Graflex equipped with a 152-mm Kodak Ektar f/4.5 lens. Exposure, on Kodak Super-XX film, was 1/30 sec at f/5.6.

ONLY $5.75

Prices may vary in some areas.

No. 2652-T HINSON

GADGET BAG

● One look tells you . . . the *smart Hinson styling*, the *distinctive Tolex beauty*, the *flexible pocket arrangement* make this bag — "the finest value you can buy." Dollar for dollar, you can't beat a Hinson! Built to take unbelievable punishment. Dirt-proof — scuff-proof — water-proof. Streamlined. Adjustable carrying strap. "Hold-all" expandable pockets.

Note personalized pocket arrangement. Size 8 1-2" x 3 1-2" x 10".

HOLDS ALL ACCESSORIES

Protects them from shock — dirt. Keeps them ready for "shutter-quick" action.

Choice of russet or saddle brown. At your photo dealer's or write for FREE catalog.

THE HINSON MFG. CO.
WATERLOO, IOWA

RAY-O-FLASH

NOW! TWICE THE LIGHT!

DELUXE TRIPLE UNIT

LIGHTWEIGHT CHAMPION HEAVYWEIGHT POWER

NEW ELECTRONIC CIRCUIT INCREASES GUIDE NUMBERS

Top and case of Solid mahogany. Weight ONLY 12 lbs. Comes with 1 Deluxe 14" round reflector complete with flash-tube, focusing bulb and stand.

STUDIO UNIT FEATURING COMPLETE PORTABILITY

Complete versatility. Use in studio, "on location" or for home photography. Flashgun available. Safe, dependable professional unit, unconditionally guaranteed.

1 FLASH EVERY 7 SECONDS

Compare price and performance with any other light unit.

SAVE BY ORDERING DIRECT

Write today for more information

COMPLETE WITH 1 LIGHT UNIT

$140.00

W/2 Lt. Units: $185
W/3 Lt. Units: $230
Prices incl. tax

AMERICAN CINEFOTO CORP.
1560 B'WAY, N. Y. 19, N. Y. DEPT. A

Bruce Downes

(*Continued from page* 18)

berating the blind. This is mere feuding. The fretful sparks of irritation are not criticism. Adherents of schools disqualify themselves by reason of circumscribed horizons. True criticism springs from breadth of vision and insight, not from either isms or the rules of optics, chemistry or composition.

Can it be that this absence of an important critical literature means that photography is not an art? Certainly not. It probably means that the real critics—the hydroquinone Hazlitts, rodinal Ruskins and pyro Paters—have not yet emerged to proclaim it.

Genuine criticism, please remember, is written for and interests the public. Art criticism is the public's guide to art. It stimulates interest in art, and as a result the public buys pictures. Ergo, if photographs are pictures photography needs critics more than it needs anything else.

It is easy to say, as any number of cynical kibitzers do say, that people won't buy photographs because there are too many photographs. If this is true then the art museums and galleries of the world are sheer humbugs based on nothing but a scarcity economy.

Nothing could be more ridiculous. It is true that the *monetary* value of a painting is enhanced by the fact that there are no duplicates, but the *intrinsic* value lies in the painting itself, and that value is not altered even if ten thousand perfect reproductions are made and sold to the public. It remains essentially the same picture. The rarity of a painting is merely its incentive factor to collectors who, quite often, are either speculators or snobs.

But the world is changing, its values falling apart in a cataclysmic upheaval, which is something our cynical kibitzer forgets. And in the new order I venture the prophecy that photography will take its place as the true art of democracy!

Painting has never been the art of the people. Only the wealthy can own great paintings. Great photographs are within the reach of everybody, and people will begin buying them when the great critics arrive to open their eyes to an art that is definitely a product of the new world.

Too many photographs? Nonsense. The same may be said of painting. The walls of art galleries and museums are covered with paintings, and artists turn them out by the hundreds annually. But only a few of these are great pictures, the rest are no better nor worse than most of the stuff hung on our salon walls. It may be more difficult, in terms of time and energy, to turn out a bad painting than an equally bad photograph, but a great photograph calls for as much creative genius to produce as a great painting.

Too many photographs, too many cameras? Cameras are in the hands of a large part of the population. The camera is the people's medium of creative expression. The more cameras there are the more geniuses will be uncovered. The more cameras, the more photographs;

SPECIAL

35MM COLOR

8 for $1.00

TRANSPARENCY DUPLICATION

MOUNTED IN STANDARD 2x2 SLIDES

COLOR PRINT SERVICE

2x—2¼ x 3¼" Color Prints-.20
3X—3¼x4¼ ..... ea. .50
4X—4x5 ..... ea. .60
5X—5x7 mounted in folder ..... ea. 1.00
8X—8x10 mounted in folder ..... ea. 1.75

Made on Ansco Color Printon from Ansco or Eastman Positive Color Transparencies.

COLOR FILM PROCESSING

ANSCO ROLL FILM

35mm ....20 Exp Mounted
120 or 620..... Processed only.. .75
Mercury Roll.... Processed only..
35mm.....36 Exp... Mounted... $1.25

24 HOUR SERVICE

COLOR TV FILM LABS
354 E. 78th ST.
New York 21, N. Y.

Bass searches for GOOD TRADES

Always in the market for a trade! Write me now and tell me what you've got and what you want.

Charles Bass
President

Quality since 1910

Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

Photography for PLEASURE or PROFIT

Learn at home. Spare time. Practical basic training. Long-established school. Many have earned while learning. Send coupon below for free booklet, "Opportunities in Modern Photography" and full particulars.

AMERICAN SCHOOL OF PHOTOGRAPHY
835 DIVERSEY PARKWAY Dept. 226A Chicago 14, Illinois

Send booklet, "Opportunities in Modern Photography," full particulars and requirements.

Name _____
Address _____
City _____ Zone ____ State _____

the more photographs the more pictures; the more pictures, the more great pictures. . . .

When the great critics arrive they will open our eyes to the great photographs, show us the magnificent vistas, the quick, transcendent insights, the transforming vision of the creative artist in work that we may have overlooked in our intense preoccupation with technical procedures. The great pictures will prove by turns embarrassing to pictorialist and documentarian alike, for the greatness lies in the vision and the insight of the man who made the pictures and who was able to get these intangible qualities into his print, not in the technical method used.

Photography needs no apologists to counteract its detractors. Photography is a living, vital, modern art on the threshold of a glorious future. What it needs more than anything else at this moment are mature men to sound the critical clarions.—

Tips on Posing Your Model

(Continued from page 67)

how she qualifies for a specific modeling job. The simplest and most effective way to do this is through a selection of the three to five best pictures taken at a sitting combined to make one 8x10 print. Such "composites" can be copied and printed up in quantity for distribution. Look at the five pictures of model Chris Gibson shown on the first page of this article for a sample of shots that would make a good composite. The poses selected should include a laughing and a serious head shot, a three-quarter view, and a full-length view.

Most model agencies specify unretouched photos, but a good picture cleverly retouched is superior to a poor unretouched one. A photographer looking over pictures of your model will tend to respond favorably to a good print. However, never carry retouching so far you remove all character from a picture. Once you have captured a girl's personality on film—leave it there!

Even if you're not aiming for a professional market you'll do well to slant your work towards current glamour and fashion trends. Any preliminary thought you can put into a picture will pay big dividends, so take as much care with personal shots as you would when taking pictures for a hard-headed client. The results will be far superior to casual snapshots.

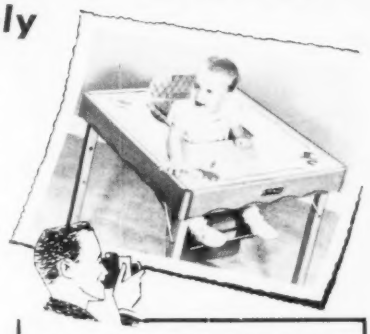
The key to effective posing is a knowledge of the five basic model types we have talked about here. Once you understand the requirements for each you'll be able to think your pictures through in advance. You'll be able to choose the best type for your subject, select the most appropriate props and wardrobe, and arrange all elements for a single effect. This knowledge, plus a little ingenuity and imagination before you trip the shutter, will go a long way towards helping you achieve that envied professional touch. Then your pictures, as well as your pretty model, will rate a whistle of appreciation.—

$1250 IN CASH PRIZES

BABEE-TENDA PHOTO CONTEST

—For Amateurs Only

This contest is easy to enter. Just take a picture of a Baby in a Babee-Tenda Safety Chair. There's nothing to buy—and you don't even have to own a Babee-Tenda yourself. There are more than a million of them in use, so it should be very easy for you to "beg, borrow or steal" a *genuine* Babee-Tenda or a baby—or both! Just be sure it's a *genuine* Babee-Tenda, identified *only* by this name on the front panel and under the footrest.



Cash Prizes for Photographer and Baby

	Photographer's Prize	*Baby's Prize*
First Prize . . .	$500	$50
2nd Prize	250	25
3rd Prize	100	20
4th Prize	50	15
12 Prizes, each .	10	10

It's easy to find a BABEE-TENDA

This balanced, tumbleproof Safety Chair is used by more than a million modern mothers. New Model has ExTenda Legs that raise close to table level for mealtime, and lower for play. Not sold in stores, only direct to parents in the home, by authorized, bonded Babee-Tenda agencies. While we nor our dealers cannot furnish you with the names of users (see Rule 3), if you are interested in purchasing a Babee-Tenda, see your phone book or write for more details to Babee-Tenda, 750 Prospect Ave., Cleveland 15, Ohio.

Read these CONTEST RULES Carefully

1 Contest is open to amateurs only.

2 Be sure it's a *genuine* Babee-Tenda, identified *only* by this name, which appears on the front panel and under the footrest.

3 Name of users cannot be furnished by the Babee-Tenda Corp. or its dealers.

PICTURE REQUIREMENTS

4 Photographs must show a baby seated in the Babee-Tenda Safety Chair. If the name-plate does not appear in the front, then the entire Babee-Tenda must be photographed to identify it as a genuine Babee-Tenda, made by The Babee-Tenda Corporation and not a competitive make.

5 Snapshots or photographs must be any size from 2¼"x 3¼" to 8"x 10", *unmounted*. Black and white only. Any surface paper.

6 Photographs will be judged on quality, attractiveness of the baby and good presentation of the Babee-Tenda.

GENERAL RULES

7 You may submit as many entries as you wish. Entries cannot be acknowledged or returned, and must carry sufficient postage.

8 Do not send negative. If your entry wins, negative will be requested.

9 All pictures awarded prizes, their original negatives, and all rights thereto, become the property of The Babee-Tenda Corp. Each contestant must be in a position to supply negative, and assign the rights with permission from all people appearing in the picture.

10 Contest starts May 10 and closes Midnight, August 31, 1951 and all entries must be postmarked no later than that date.

11 Any resident in the continental United States and Hawaii is eligible except employees of The Babee-Tenda Corp., their distributors, dealers, or their salesmen, their advertising agencies and their families. This contest is subject to local, state and federal regulations.

12 The decision of the judges will be final. In case of ties, duplicate prizes will be awarded.

JUDGES

ROBERT L. McINTYRE, *Managing Editor, Popular Photography Magazine*

MRS. ANN PILGER DEWEY, *Hon. P. S. A.*

LOREN M. ROOT, *President, Chicago Area Camera Club Association*

13 ANNOUNCEMENTS OF AWARDS. Winners will be notified by letter on or before October 1, 1951.

14 Address all entries to Babee-Tenda, Box 3526, Chicago 77, Illinois.

15 Paste a label securely to the back of the photograph, with name and address of photographer, name and age of baby photographed, plainly printed or typewritten.

Remember: The closing date is Midnight, Aug. 31, 1951

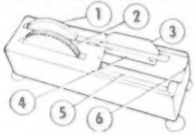
GUARANTEED*
The Fastest Slide Binder

Rol-fold
Pat. Pend.

Price **$19.95** without tape

Fast, easy, economical way for making stereo slides and mounting all size color transparancies

Rol-fold, made for Stereo, but so versatile it will bind any size glass slide. Accurately positions tape on glass. Rubber rollers seal edges and corners smoothly and permanently. Uses standard ½" tape. Rubber suction cups hold to any smooth surface. Durable steel construction. Ask for a demonstration at your dealer's today.



1. Tape (½")
2. Notched wheel (to move tape)
3. Slide guide
4. Tape guide
5. Rollers to fold tape
6. Tape cutting edge

***Important! Liberal Money-Back Offer**

If, after purchasing a Rol-fold and *thoroughly reading the instruction*, you cannot with practice mount any glass slide in 30 seconds, your money will be gladly refunded.

½ Rol-fold Tape, 30 yards —$2.25

Rol-fold is sold at your local photographic store or sent postpaid if cash with order.

MACK'S INDUSTRIES, Inc.
184 W. Fourth St. Waterloo, Iowa

Announcing New
$30,000 BUILDING FOR
CHINACOLOR PRINTS

New LABS. IMPROVED METHODS ADD NEW BEAUTY CLEARER DETAIL

New Equipment

WALLET SIZE 2¼ x 3¼ Now 25¢

NORMAL 3-DAY SERVICE

DELUXE MOUNTINGS
3X4 ---- .65 | 4X5 -- -- .90
3¼X4½ -- .75 | 5X7 -- $1.75
CLASSIC 8X10 -- $3.00

UNMOUNTED
2¼X3¼ -- .25 4X5 -- .75
2¼X2¼ (From Sq. Roll Film) -- .25
3X4 ---- .55 | 5X7 -- $1.50
3¼X4½ -- .65 | 8X10 -- $2.75

ANSCO COLOR FILM DEVELOPED
35MM (slide mtd.) 120-620 - $1.00

MINIMUM ORDER $1.00
PLEASE SEND PAY'T WITH ORDER

CHINACOLOR
"Finished Like Fine Porcelain"
715 KENNEDY ST., N. W. OR 301 CEDAR ST., N. W.
DEPT. G WASHINGTON, D. C.

10 COLOR SLIDES Monument Valley $1

Selective Extra Value 10 Mounted Color Slides Monument Valley $1

AMERICA IN COLOR — SERIES

Giant geological statues carved by thousands of years of wind and erosion. Most colorful, wild and fantastic. Zippy, bright colors of fine quality. 10 2x2 color slides $1.00. *List of others sent with order.*
SLIDE Co. Box 1031, Canton, O.

Create Weird Pictures in the Darkroom

(*Continued from page* 81)

the "little man" in a position suggesting movement and action. The background didn't matter here, although white facilitates printing and cutting. We were careful to have the light source the same for both pictures. We used two floods and, on Super-XX film, we gave an exposure of 1/5 second at *f*/11 for the hand, and 1/10 second at *f*/14 for the full figure.

We then had two negatives, having decided from proofs which poses we liked best. After we figured our proportions, we were ready to print. We made an 11x14 print of the giant hand on double-weight matte paper—just an ordinary print, but as sharp as possible. With that negative still in the enlarger, we slipped a piece of waste 11x14 paper in the easel and drew the outlines of the hand on it. Then we changed negatives. Focusing on this paper, we adjusted the image of the little man to the proportions in relation to the hand, which would provide what we considered the most interesting and effective composition. After checking this new negative with test strips and selecting a density tone to match the giant hand print we adjusted our easel (to conserve paper) and made a print of the little man. We used single-weight paper for this picture.

After the two prints were perfectly dry we sanded the back of the print of the little man (using very fine sandpaper) to get it as thin as possible, especially around the edges. Next we very carefully cut out the image with manicure scissors. Then we pasted the cut-out image of the man on the print of the giant hand. But just before this, as a final touch, we went around the white edges of our cut-out with a retouching brush and blended this fine edge to go with the background, white on white, grey on grey, black on black.

We then photographed this paste-up. Two important things to watch for when copying are, (1) that your paste-up is absolutely flat, and (2) that your lighting is even on both sides and that there are no reflections.

Now for our Vampire Girl! Here we used three negatives instead of two; (1) the tower, (2) our "Ghoulfriend" herself, and (3) the moon and clouds. The bats were cut out of black paper and pasted on the final print as an added touch.

The tower is a straight shot of an old San Francisco church. It purposely was snapped against a bald white sky. Our vampire girl, Josephine Earson, obligingly made herself up with ghastly white make-up, exaggerated eye shadow, and lip rouge. She pinned up her hair to resemble ears or horns, and wore a square of pure black material as a cloak. We posed her with arms uplifted to give the effect of flying. The moon-and-cloud negative is actually a shot of the sun and clouds. The final picture was triple-printed, not a paste-up. First, we made test strips of each of the three negatives, having planned the composition from proofs. Our test strips told us how to print each in order to achieve the desired effect. We printed the negative of the tower first on 11x14 matte paper. We held back the sky a little, although it was hardly necessary. Using roughly-torn pieces of cardboard for dodging out the tower, we then printed the shot of the girl. Last, we printed the moon and clouds, dodging out the girl's face. We didn't worry too much about the tower, as we wanted it dark anyway, and the printed-in clouds could be moss-covered masses, which added to the tower's ancient, evil look.

We did some retouching on the final print, and added the bats, before reshooting it. Here's some advice if you'd like to try for a similar picture. For penciling in blacks, use a Best Black No. 331 or a Negro Pencil No. 1, available in most art stores. Either will make a fine razor-sharp stroke, or will take rubbing for a smoke effect. For white, use a Chinese white water color. By mixing it with a few drops of glue water and putting it on

Popular Photography — Joe Salame

". . . now exactly why are you called the 'Mad Photographer'?"

thinly, painstakingly adding stroke after stroke, you can achieve an airbrush smoothness.

Some of our fantasies employ solarization to create an out-of-this-world effect. In the one shown we photographed a little patch of rock and greenery in a nearby park garden. Solarization, as you know, is caused by subjecting a partially developed negative to light. We use a small flashlight held an arm's length from the negative, making sure the whole surface is exposed to light—time, about one full second. Two other negatives, one of a miniature metal space ship, and the other of a model dressed in a simple tunic and a plastic helmet, were employed. The tentacled, black "thing" is a combination of printing-in and art work. We call this one "Planet of Dreadful Shadows."

Of course, we've worked on several versions of the "flying saucer" legend. The one illustrated is a composite of seven prints plus some art-work. The frightened man is my partner, Francis Hanson. The huge building is the San Francisco Mint. The miniature city was pasted on cardboards and photographed while burning. The flying saucers themselves are old ceramic molds. We tried several effects. This one is supposed to suggest a great gaseous wave spreading over the city. And are we glad this one is a fake!

There are many other fascinating devices you can use in creating fantasies—photograms, for instance. We used a sprinkling of table salt to suggest the powdery stars as seen from a space ship. You can get a wonderful spider-web effect by squeezing oil paint on a clear film, wiping it all over the surface, then pressing the film down against a glass or metal surface. The resulting "negative" can be used in conjunction with a monstrous face to suggest "Dracula" or one of his prototypes.

Technically speaking, watch your lighting carefully. Make sure the shadows will come where they should, and the highlights, too, unless misplaced shadows are part of the gimmick. In multiple printing, match your test strips very carefully. There is nothing that can tear at your nerves quite as bad as destroying an hour's work of printing and double printing—botching the whole thing by rushing the final touch. Remember, one second of carelessness can ruin the whole picture. The waste in paper can be terrific, too. So—take that extra few minutes to make a test strip. Watch the details. Don't try to hurry. Successful darkroom trickery demands painstaking attention to every minute segment of printing art. When you're double or triple-printing, mark an X on the back lower edge of the paper before you print anything. Otherwise, you might come up with somebody standing on his head, or something equally fantastic that wasn't intended.

You will find that these amazing and amusingly eerie pictures will not only mystify your friends, but will be quite entertaining, too. The nice thing about this kind of darkroom magic is that you really learn something while you have a great deal of fun.—

Turn Your Hobby into a Profitable Profession

MAKE REAL MONEY IN PHOTOGRAPHY!

This **FREE** Booklet . . . .

has proved to be the "Open Sesame" to a secure and profitable future for hundreds of graduates of Brooks Institute of Photography.

- FULLY ILLUSTRATED
- COMPLETE DESCRIPTION OF COURSES
- A COMPLETE DIGEST OF THE ADVANTAGES AWAITING YOU IN PHOTOGRAPHY

STUDY IN SANTA BARBARA • A PHOTOGRAPHER'S PARADISE

Men and or Women

HERE'S WHY YOU SHOULD STUDY AT BROOKS

1 AN EXCELLENT FOUNDATION IN PHOTOGRAPHIC TECHNIQUE
2 AN EXCELLENT FOUNDATION IN ART
3 AN EXCELLENT FOUNDATION IN BUSINESS
4 A 24-MONTH COURSE WITH SPECIALIZATION

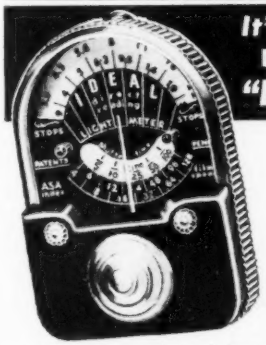
Approved for Veterans

Mail Coupon or Write Today

BROOKS INSTITUTE OF PHOTOGRAPHY

SANTA BARBARA, CALIF.
"Where the mountains meet the sea"

BROOKS INSTITUTE OF PHOTOGRAPHY
SANTA BARBARA, CALIFORNIA
Please send me full descriptive information.
Name _____ Age ____
Street _____
City _____ Zone ____ State ____



It's New—Sensationally Low Priced!
DIRECT-READING PHOTO-ELECTRIC "IDEAL" EXPOSURE METER

GIVES EXACT EXPOSURE AT SIGHT!

Simply hold the meter up next to the subject so that the light hits the photo-electric cell, and read the correct exposure directly in "f" stops . . . no dials to turn, no calculating necessary. So *easy*—every picture-taking member of the family can use it. So *accurate*—every exposure is correct, no wasted film. So *inexpensive*—every movie or still camera user can afford it. Beautiful LUXITE housing. Nylon neck cord.

$9.95 INCL. FED. TAX

GUARANTEED FOR THREE YEARS!

At your dealer, or send to:

FEDERAL INSTRUMENT CORP. Dept. PP6, 14-02 Broadway Long Island City 6, N. Y.

Twice as fast as ANY other 35mm film *Plus* Ultra Fine Grain!

Actual performance shot—"KISS ME, KATE" f3.5, 1/250 sec.

Super-Tomic

35mm Black & White Film

Take indoor action pictures under 2-100 watt bulbs . . . no flash, photo floods or synchronization to buy!

Super-Tomic is a *specially treated* panchromatic film that offers the critical 35mm camera owner a high speed and ultra fine grain previously unavailable on the same 35mm film. Secret Super-Tomic process is guaranteed to last for two years.

There is no intensifying or re-developing necessary. Super-Tomic can be processed in any reliable fine grain developer and enlarged up to 225 times without showing grain.

Satisfaction Guaranteed or money refunded.

12 exp. roll $1.12 24 exp. $1.95 36 exp. $2.50

Available at your local camera store or sent postpaid if cash with order.

New Super-Tomic

GRAINLESS NEGATIVE DEVELOPER

- 3-MINUTE DEVELOPER.
- 1 Quart will develop 78 rolls—no change in developing time or loss in image quality.

1-Quart Size **$2.00**

1-Gallon - **$6.00**

Years of research, extensive development, and thorough tests have made possible this amazing new ultra fine grain developer.

BUY A BOTTLE TODAY . . .

If, for ANY reason you feel it is not the most outstanding developer available today, we will unhesitatingly refund your money.

Super-Tomic Products Co.

6411 Hollywood Blvd., Dept. R • Hollywood 28, Calif.

Hollywood Pin-Up Photos

of GORGEOUS GIRLS

New—Different

18 Poses for $1.00, 45 for $2.00

FREE GIFT with each $2.00 Order

Send Cash or M. O., No C.O.D. Please

TERRY THORNE

P. O. Box 15535, Dept. P, Los Angeles 8, Calif.

Thrilling Work COLORING PHOTOS at Home

Fascinating hobby and vocation earned at home by average man or woman who is artistically inclined. Work full or spare time. Modern method brings out natural, life-like colors. Many have earned while learning. FREE BOOKLET tells how to get started doing this delightful home work for photographers, stores, individuals, and friends. Send today for your copy. No obligation.

EASY TO LEARN

NATIONAL PHOTO COLORING SCHOOL

515 Diversey Pkwy., Dept. 226-A, Chicago 14, Ill.

Ednalite

DURAKLAD

SOLID COLORED OPTICAL GLASS

COATED FILTERS

INSURE EVERY COLOR SHOT!

Why gamble with precious memories? Why waste expensive color film? Why not get the full performance for which your camera was designed?

The *right* EdnaLite DuraKlad Coated filter *costs less than one half the price of a roll of color film.* The greatest economy buy in all photography!

No special skill is needed. Just slip your EdnaLite filter over your lens and shoot! You'll get striking, crisper natural color pictures.

The world famous EdnaLite DuraKlad Coated Filters are precision-calibrated, solid optical glass, HARD VACUUM COATED on BOTH sides . . . DuraKlad metal-rimmed. ***For FREE new filter information write.***

Ednalite OPTICAL CO., INC. 200 North Water St. Peekskill, N. Y.

A Simple Remedy for Distortion

(*Continued from page 49*)

square, much of the irregular margin will be cut off.

Dodging is sometimes necessary when making locally distorted pictures to keep the print even in tone. This is necessary because as the printing paper is moved out of plane with the easel the light from the lens is spread over a larger area and thus is weaker in this section. These areas will be weaker in tone unless burned in during printing. It is advisable to first make a straight print to determine the parts which will need local control.

Dark spots are sometimes detected because of the enlarging light reflecting from one part of the shiny paper to another area of the print. Slight shifting of the paper will remedy this.

After exploring the possibilities of easel tilting and realizing that this control method should be a part of every photographer's technique, you will find your enlarger a valuable instrument to create pictures in the darkroom.—

Freedoms Foundation Honors Photographer

With Freedom's Holy Light, a heart-warming picture of a little girl at her prayers, won top honors and $1500 for photographer Walter Z. Lillian of Salt Lake City, Utah. The prize was awarded by the Freedoms Foundation, a non-political, non-profit organization that encourages a

Heart-warming shot of child at prayer won a $1500 award for Walter Z. Lillian.

better understanding of the American way of life. More than 800 people were honored recently by the Foundation's 1950 awards.

Lillian, a professional photographer, combined story-telling appeal and symbolism in this inspiring picture. Three spotlights and a floodlamp illuminated the little girl; an additional spotlight was focused on the background candles. Lillian used a 4x5 Graphic View camera equipped with a Kodak Anastigmat lens. He made the shot on Super Panchro-Press film with an exposure of 1/50 sec. at f/8.—

Free

if you ACT NOW!

...the famous POPULAR PHOTOGRAPHY FOTO FACT FINDER to compute for you:

- *EXACT EXPOSURES: DAYLIGHT FLOOD, FLASH*
- *EFFECTIVE APERTURE FOR CLOSE-UP*
- *ENLARGEMENT—REDUCTION*
- *SUPPLEMENTARY LENS DATA*
- *EXPOSURES WITH FILTERS*
- *HYPERFOCAL DISTANCE*
- *CONJUGATE FOCI*
- *DEPTH OF FIELD*
- *FIELD OF VIEW*
- *SCREEN SIZE*
- *RANGE*

It's simple, easy to operate—a pocket-pal for every camera fan! And it's yours absolutely FREE with your paid new or renewal subscription to POPULAR PHOTOGRAPHY.

Thousands of happy users are combining POPULAR PHOTOGRAPHY "know-how" with FACT FINDER "show-how." Their pictures are better now, because they're using the perfect pair for achieving picture excellence.

But only prompt action on your part will bring you this practical precision instrument!

FOTO FACT FINDER SUPPLY IS LIMITED—you must act at once. Your subscription payment, together with the order card facing this page, automatically entitles you to a FREE FOTO FACT FINDER.

ACT NOW while the supply lasts!

POPULAR PHOTOGRAPHY

Publishers also of: PHOTOGRAPHY ANNUAL • FLYING • RADIO & TELEVISION NEWS • RADIO-ELECTRONIC ENGINEERING EDITION OF RADIO & TELEVISION NEWS • MODERN BRIDE • FICTION GROUP • ZIFF-DAVIS COMICS •
ZIFF-DAVIS PUBLISHING COMPANY—185 NORTH WABASH AVENUE, CHICAGO 1, ILLINOIS.

OVER 700% PROFIT! WITH THE PDQ CHAMPION PHOTOMASTER

Makes Finished Pictures in 2 MINUTES!

Complete Portable Photo Studio
Size 4½" x 5" x 10". Weighs about 6 lbs. No experience required. Simple directions teach you quickly.

- Beautiful, everlasting photos black and white or sepia, size 2½ x 3½ in.
- Guaranteed not to fade.
- No darkroom needed.
- Photos are taken DIRECT on "SUPER-SPEED" direct positive paper.
- Loads enough paper for 50 shots in half a minute in broad daylight.

BE A P.D.Q. PHOTOGRAPHER

Work at home or travel. Make expenses plus extra profits. Pictures cost you only 2c. Sell for 15c to 25c. Folks just grab for 'em. They are amazed to see their own photos come to life in broad daylight. Photomaster "shoots" any subject—individuals or groups—buildings and scenes. This new and fascinating business offers unheard-of money-making opportunities everywhere—every day throughout the year. Write quick! Get FREE INFORMATION about the great PDQ CHAMPION PHOTOMASTER.

P D Q CAMERA COMPANY
1161 N. Cleveland Ave., Dept. 211
Chicago 10, Ill.

PIN UPS

Breath-taking Hollywood Beauties Suitable for Framing

From the unequalled collection of famed Bernard of Hollywood, here are 60 of his most fascinating "Pin-Up Girls"—in giant portfolio with money-making workshop secrets revealed. Collector's deluxe edition $2.50. Popular edition $1.00. Satisfaction guaranteed. Send 25c for sample photo and illus. folder . . . "You've seen the rest . . . now get the best" . . . Bernard of Hollywood, Dept. PP, 9055 Sunset Blvd. Hollywood 46, Calif.

BARGAINS

ENLARGING PAPER (Fresh, Semi-Matte #2)
5" x 7"—per Gross $1.50
8" x 10"—per Gross 3.50
11" x 14"—per Gross 5.50
PLASTIC TRAYS, 8" x 10"—each 85c
MOVIE FILM, Gevaert, Guaranteed, fresh dating; includes processing. 16 mm $3.25
8 mm $1.75

Excellent discounts on other types of roll-movie film & all other photographic items.

REPEAT SALE ON ROLL FILM
#127, #616, #116 . . . . . 10 rolls for $1.00
Fresh Dan-Di Film . . . . . 4 rolls for 1.00
#127, #616, #116, #120, #620
Guaranteed—Limited Quantity (add 10c for pstg.)

ORDER BY MAIL NOW—AND SAVE
Please include postage with your remittance

34th STREET CAMERA EXCHANGE
150 East 34th St., Dept. 166, N. Y. 16

35 MM QUALITY
FULL SIZE 36 EXP 3¼ x 4½
$1.00 DEVELOPING
SEND TODAY!

Your film fine grain developed. Individual attention to each neg. No massproduction methods used. You get guaranteed quality developing. ★24 hour service. FREE mailers. Your choice—two prints from each Negative or one Jumbo Enlargement from each negative. 30c 12 exp. 45c 16 exp. 60c
FOTO-RITE, Inc.
Box 28, Bath Beach Sta.
Brooklyn 14, N. Y.

New BOOKS

GLAMOUR GUIDE—HOW TO PHOTOGRAPH GIRLS by Eugene Montgomery Hanson. Published by The American Photographic Publishing Co., Minneapolis. Cloth bound, 7x10, profusely illustrated, 190 pages, $5.

Photographing girls has always appealed to cameramen. Yet, so many photographers fail to make their lovely models look lovely. Whether it is the posing, arrangement of lights, or the model's makeup that stymies you, an answer to your problems will be found in this book. All photographs were taken by the author. The text is a direct and easily-readable exposition of the techniques that have helped the author become a success as a photographer of girls. Hanson tells you how these techniques can be adopted by anyone who chooses to take up this fascinating phase of photography.

TIME IN NEW ENGLAND, with photographs by Paul Strand and text selected and edited by Nancy Newhall. Published by Oxford University Press, New York City. Cloth bound, 8½x11¼, profusely illustrated, 250 pages, $6.

This is an autobiography of New England. It is made up of selections from the most intimate documents available, skillfully integrated with 106 of Paul strand's fine photographs. Making up the text are journals, letters, eyewitness accounts, trials, poems, and credos from John Winthrop and Roger Williams to Thomas Wolfe and Robert Frost. The book begins with the dreams of Pilgrim and Puritan on the high seas and their experiences while trying to build an ideal state. It ends with the affirmation of the New England spirit of today. The photographs reflect the true feeling of New England, the land and its people—from fern in the forest to spars against the summer sky.

LEWIS CARROLL—PHOTOGRAPHER by Helmut Gernsheim, FRPS. Published by Chanticleer Press, Inc., New York City. Cloth bound, 8½x9, illustrated, 122 pages, $4.

Many books have been written about Lewis Carroll. But this is the first on Carroll as a photographer. It contains much unpublished material from his personal notebooks and diaries. Illustrating the volume are 64 of Carroll's photographs, almost all of which are reproduced here for the first time. Carroll specialized in portraits, particularly those of his many child friends. Also some of the most distinguished men and women of his time sat before his lens. The author, Helmut Gernsheim, has made a special study of early British photography, and through his access to unpublished material is able to throw new light on Carroll's character. The book points out that even while Carroll was struggling with adverse weather conditions or recalcitrant nitrate baths, he invariably saw the humorous side of his art, and captured in rhymes and stories the very essence of Victorian attitudinizing and the cult of the photography album.

COLOR PRINTS

IMPROVED COLOR PROCESS, developed in our laboratory, produces quality unobtainable from any other source. A trial order will convince the most exacting color fan that our color prints are **superior** to any produced in the country.

PRICES Each...	2½x3½	4x5	5x7	8x10
	$0.30	$0.60	$1.25	$2.50

SAVE C.O.D. charges—remit with order.
24-hour service—returned 1st class mail.

COLONIAL LABORATORIES
Color Division
1329 Milton Ave. Pittsburgh 18, Pa.

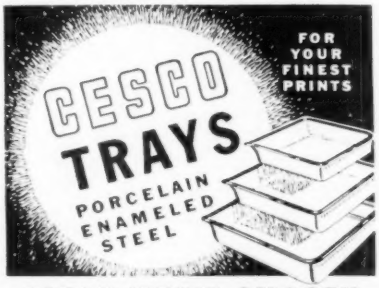
Beauty in 3rd Dimension

A selection of pin-ups in breath-taking 3rd Dimension. These pictures come to life when viewed through the magic viewer. Realistic depth and beauty only 3rd Dimension can provide.
Send 25c for Magic Viewer & Samples
FREE LISTS

LOU TAGER
141 N. La Brea Ave., Los Angeles 36, Calif.

FOR YOUR FINEST PRINTS

CESCO TRAYS
PORCELAIN ENAMELED STEEL



CLEAN-WHITE-SMOOTH
COLUMBIAN ENAMELING & STAMPING CO., Inc., Terre Haute, Indiana

"PIN-UPS"

UNUSUAL shots of... Hollywood's most gorgeous girls!
★ PHOTOS
★ SLIDES
★ MOVIES
Send 25c for Sample and Illustrated Folder.
JAY ROSS Dept. PS
13563 VENTURA BLVD.,
SHERMAN OAKS, CALIF.

News Photography Via Television

(*Continued from page 82*)

pattern was still on the screen, so I leveled the 4x5 Speed Graphic on the 10-inch screen, with the camera on an elevator tripod about 18 inches away from the video set. As I finished focusing on the test pattern, the scene shifted to the Federal Building in New York. While the TV cameraman was panning around the courtroom, waiting for the Senators to arrive, I adjusted the knobs on the set, trying to get an image that wasn't too contrasty. I decided to shoot at 1/25 second, with the aperture almost wide open, between f/4.7 and f/5.6.

I wasn't too worried about trying to stop action, because I was concentrating on close-ups. I knew the picture desk would crop everything but head shots, anyway. My chief concern was getting enough gray tone in the dark suits so they wouldn't be too dark in the prints, and at the same time get sufficient modeling in the faces. The flat lights used by the TV boys didn't help any.

As soon as the TV image showed the Committee in the room and seated, I took the first picture. A copyboy had it and was on his way to the darkroom almost before the holder was out of the camera. As I took each picture, it was rushed to the darkroom man, who developed the Super Panchro-Press Type B film in DK-50 developer for nine minutes, and then printed the negatives on Kodabromide No. 3.

Our first edition was on the streets with a front-page picture of the hearing just one hour after the photograph was taken —much sooner than if conventional methods had been used. Pictures of Ambassador O'Dwyer, Committee Counsel Rudolph Halley, and Senators Kefauver, O'Connor, Tobey, and Hunt were used by our paper in other editions with good results. We were able to keep shooting right up to deadlines, and even past them, and still get the pictures in the paper.

Although photographic quality was not perfect, the pictures were certainly good enough to use, considering the time we saved. TV had helped us get a photo scoop!—

Popular Photography — H. G. Roesler

"This happens every time I shoot at infinity!"

get all 4.... pay for only 3.

then all you need is Plain Water for complete, easy and efficient darkroom work

Here's your chance to get a complete set-up of top quality darkroom chemicals at wonderful savings! With the four chemicals combined in this special introductory offer, all you need is running water and you'll be able to develop your own pictures! No scales, no mixing containers, and no chemical dust in the darkroom. EDWAL's high grade photo chemicals are the finest you can buy, concentrated to save you money, improved to save you time!

Just buy THESE 3:

1 **NEW EDWAL LIQUID THERMOFINE** — Liquid developer that gives fine grain, good contrast negatives without temperature adjusting. In the graduated, easy to handle quart bottle. Wide mouth eliminates need for a funnel. 95c.

2 **NEW EDWAL HI-SPEED LIQUID FIX** — Concentrated to produce a full gallon of fixer from one quart. Fixes film and paper in 2 to 5 minutes, harder, goes farther than old style fixers, yet costs only 95c.

3 **NEW EDWAL VELVET paper developer concentrate** — Makes 12 oz. of full strength developer from each 1 oz.! Gives you velvety "snappy" black tones on all papers, costs less because it's so highly concentrated we can offer it at savings to you. 95c

AND WE GIVE YOU A FULL 16 OZ. BOTTLE OF FAMOUS EDWAL SIGNAL SHORTSTOP — The photographic acid with the warning signal. Changes color when the strength is exhausted. A pint makes 32 pints of full strength shortstop . . . a few drops in water makes an excellent rinse bath for film processing. When used in any fixer it warns of loss of acidity. Hundreds of thousands of bottles have been sold. Worth 65c . . . YOURS AT NO EXTRA COST when you buy the other 3!

SPECIAL LIMITED OFFER. EXPIRES JUNE 30, 1951.
Good Only in Continental U.S.A.

FILL IN THIS COUPON AND TAKE IT TO YOUR DEALER FOR THIS SPECIAL OFFER . . . NOW!

I'll buy the BIG 3 to get all FOUR! I understand that this coupon entitles me to the 16 oz. size Signal Shortstop when I buy Thermofine, Velvet Developer and Hi-Speed Fix at one time, at 95c each.

Name_____

Address_____

City_____ Zone_____ State_____

Dealer's Name_____

(Please print clearly in pencil. Use margin if necessary.)

P.P.6

EDWAL SCIENTIFIC PRODUCTS CORP. • Ringwood, Illinois

DO YOU WANT TO **STOP TOBACCO?**

Banish the craving for tobacco as thousands have with Tobacco Redeemer. Write for free book let telling of injurious effect of tobacco and of a treatment which has relieved many men.

In Business Since 1909
300,000 Satisfied Customers
THE NEWELL COMPANY
459 Clayton Sta., St. Louis 5, Mo.

FREE BOOK

WE BUY & SELL USED CAMERAS & LENSES

Leica Cameras and Lenses (all models) — Contax Cameras and Lenses — Telephoto Lenses — 8 and 16 mm. Movie Cameras and Projectors (sound and silent).

Write For Catalog

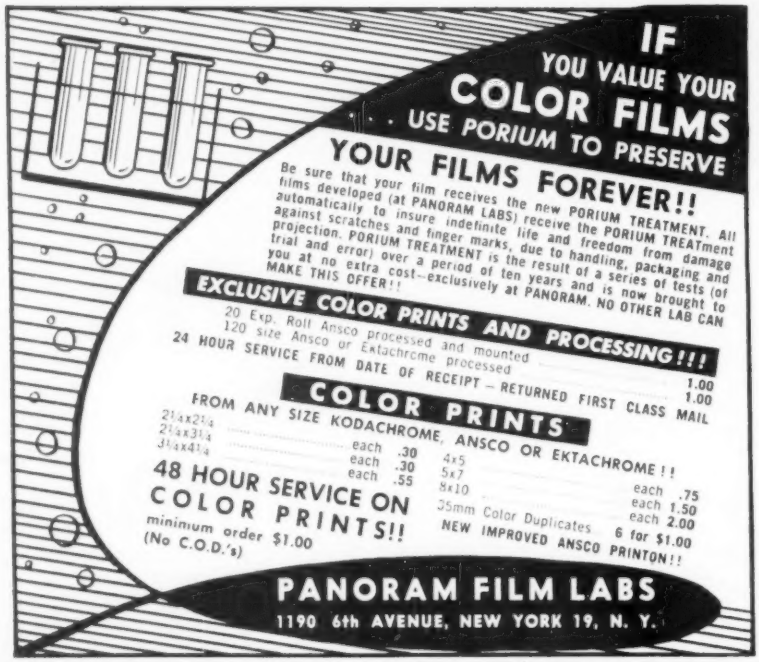
CAPITAL CAMERA, Inc.
1003 PENNA. AVE., N. W. • WASHINGTON, D. C. • NA. 8933

STUDY **PHOTOGRAPHY** in Chicago

COMMERCIAL • PORTRAIT • COLOR

Finest professional instruction and equipment. G.I. Approved. Living accommodations secured. Write Office of the Registrar, Room 146.

RAY-VOGUE
SCHOOL OF PHOTOGRAPHY
750 N. Michigan Ave. Chicago 11, Ill.



LIGHTNING-FLASH
"The Proven Electronic Flash Unit"
Chosen by the
QUEEN MARY

. . . and Ocean Pictures Ltd., official photographers for the Cunard Line, whose famous liners also include "Queen Mary," "Mauretania" and "Caronia." Up to 2500 flash photos are taken on a one-round trip voyage of these world-renowned flash reel LIGHTNING-FLASH proved itself "tops" in performance.
At your dealer—or write
EPCO PRODUCTS, Inc.
2500 Atlantic Ave. (Dept. P-6), Brooklyn 7, N.Y.

Atkinson
PROFESSIONAL QUALITY • PERSONAL SERVICE
DYE-TRANSFER
COLOR PRINTS
ANY MAKE FILM
The BEST costs you no more
Atkinson LABORATORY
Write for prices or send film
7273 Santa Monica Boulevard
Hollywood 46, California
Dept. A

MORE AND MORE PHOTOGRAPHERS PREFER . . .
ALPA
PRISMA-REFLEX AND REFLEX
The most versatile 35 mm cameras made in Switzerland

ALPA PRISMA-REFLEX • EXCLUSIVE FEATURES
Crystal-clear prism gives reinverted sharp and bright image at convenient viewing angle of 45°
• Only single lens reflex cameras with BOTH ground glass focusing and individual rangefinder
• Complete range of lightweight, coated lenses from 3.5 cm wide angle to 30 cm. Telephoto
• Critical focusing with any lens. No need for supplementary finders or reflex housings
• Continuous focusing down to shortest distances. Indispensable for exacting copy and closeup work. Also photomicrography

PRISMA-REFLEX REFLEX
$305.00 with ALFINON f 2.8 lens $242.00
393.00 with ALITAR f 1.8 lens... 330.00
(plus excise tax)

SWITZERLAND'S HIGH PRECISION METERS

SWISS LUX 2 POCKET METER . . . measures both incident and reflected light . . . two sensitivity ranges . . . STILL OR MOTION PICTURES . . . sturdy, lightweight, compact. $27.00 plus tax

HILBA COLOR LUX . . . for professionals and advanced amateurs. Only exposure meter which measures incident light, reflected light and contrast WITHOUT EXTRA ATTACHMENTS. Independent Photocell . . . No Quivering Needle . . . Critical reading by regulating the resistance . . . THE MOST SENSITIVE AND ACCURATE METER AVAILABLE! $133.00 plus tax.

Control The Balance of Reds and Blues in Your Color Photos!
REBIKOFF COLOR TEMPERATURE METER . . . easily determines the color temperature of light source in degrees Kelvin. Pocket size. $54.00 plus tax.

Ask Your Dealer or Write
HEITZ & LIGHTBURN
150 WEST 54TH STREET, N.Y. 19, N.Y.

CONTESTS *and* MARKETS

CONTESTS

Don't forget POPULAR PHOTOGRAPHY's 1951 Picture Contest, open to photographers anywhere in the world. The contest is now running, and entries must be postmarked before midnight, July 14. Competition will be in two divisions, black-and-white, and color, with each division being judged separately. Judges will be the editors of POPULAR PHOTOGRAPHY. No entry fee is required, and any number of black-and-white prints, color prints, and color transparencies may be submitted. There are no restrictions as to subject matter or size in either division. Prints may be either mounted or unmounted. Hand-colored prints are not eligible, but chemically toned prints are. Pictures which have been published in, accepted for publication by, or are under consideration by any other photographic magazine are not eligible. Publication in media other than photo magazines does not disqualify entries. Prizes to be awarded will be United States Savings Bonds, Series E—total value of awards, which is maturity value of the Bonds, is $25,000. There will be 55 awards in the color division, and 225 prizes in the black-and-white division. Prize-winners who are not United States citizens will receive, in lieu of Bonds, the amount of the purchase price of the Bond award. In case of ties, duplicate prizes will be awarded. Entrants who win prizes will be required to furnish original negatives before prizes will be awarded. Negatives of prize-winning pictures become the exclusive property of POPULAR PHOTOGRAPHY. For a complete list of prizes, full contest rules, and official entry blank, see pages 94-95 of this issue. Rules and entry blanks are also available from your local photographic dealer or photofinisher.

INTERNATIONAL CHOIR DIRECTORS LEAGUE, in conjunction with its journal, *Choir Guide*, announces the Choir Photo Contest. Competition closes June 30, with entries limited to black-and-white prints, any size. Contest entries will be judged in two classes, general and candlelight. The latter class will consist of photographs of choirs or choral groups as they appear in a candlelight concert, service, or performance. Prizes totaling $750 will be awarded to five winners in each class. Prints must bear the name and address of the photographer, and the name and address of the subject choral group. Pictures of professional choirs and choral groups are not eligible. For complete information, and to submit entries, write Choir Photo Contest, Choir Guide Magazine, 166 W. 48th St., New York 19, N. Y.

BABEE-TENDA CORP. announces a photo contest open only to amateur lensmen. The contest closes midnight, Aug. 31. Entries must show a genuine Babee-Tenda Safety Chair, with a baby seated in it. Pictures must be at least 3¼x4¼ black-and-white prints, unmounted. Photographers may submit as many entries as they wish, but do not send negatives. Any resident of the United States or Hawaii is eligible. Winners will receive $910 in cash awards, and cash prizes will also be given to babies who appear in winning entries. Winning pictures, negatives, and all rights thereto become the property of the Babee-Tenda Corp. To submit entries, address the company at Box 3526, Chicago 77, Ill.

AMERICAN DIETETIC ASSOCIATION announces a contest for photographs showing dieticians or nutritional workers engaged in their occupations. The contest is open to any photographer, and final entry date is June 15. Any number of 8x10 black-and-white glossy prints may be entered. Prizes totaling $200 in cash will be awarded. For complete information, write Contest Editor, American Dietetic Assn., 620 N. Michigan Ave., Chicago 11, Ill.

MARKETS

ANSCO, INC., is currently interested in buying black-and-white photographs for use in its advertising program. People, particularly young people, are preferred as subject material. Pictures should feature action, and human interest, and have strong poster value. Children with pets, parents with babies, teen-age capers, sports, and other pictures with story-telling qualities, are also desired. In keeping with these categories, candid-type photography would best reflect

Ansco's style of advertising. Close-ups are favored, and all pictures must have been taken on Ansco film, with negative sizes 2¼x2¼ or larger. Payment will vary, depending upon potential use in Ansco advertising. Model releases must be available, and negatives will become the property of Ansco, Inc. Photographers whose pictures are accepted will be supplied with duplicate negatives, and they may use them in making pictures for editorial use or for exhibition purposes. Send prints *only* to Advertising Dept., Ansco, 175 Clinton St., Binghamton, N. Y.

HOH LIGHTHOUSE, a house organ of D. W. Haering and Co., Inc., is interested in purchasing unusual and appealing photographs of lighthouses. These photographs will be used as front and back covers of the publication, and for illustrative material within the body of the book. For further information, write D. W. Haering Co., P. O. Box 6037, San Antonio, Tex., or 205 W. Wacker Dr., Chicago 6, Ill.

YANKEE MAGAZINE, a New England regional publication, wishes to buy photographs of New England subject matter. Payment will be made at rate of $5 per picture for high quality work. Discreet girl pictures are acceptable if they are linked to New England subjects. Photo-essays will also be considered, and inquiries are invited from photographers. To submit pictures and queries, write Richard Merrifield, Editor, Yankee, Inc., Dublin, N. H.

BUDGETED PUBLICATIONS REGISTERED can use human interest articles or photographic travelogues consisting of approximately eight prints, accompanied by not more than 400 words of text. The publication is also interested in 4x5 black-and-white photographs for use as cover material. Payment arranged before acceptance, and made not later than 30 days after publication. For more information, write Roy Gurney, Budgeted Publications Registered, 18 Newton Dr., Newtonbrook P.O., Ontario, Canada.

THE ORGANIC FARMER would like to see for approval black-and-white photographs on all farming subjects. Rate of payment is from $3 to $8 per picture. In addition, inquiries are invited from capable photographers who are able to handle story assignments within 100 miles of their homes. Write Robert Rodale, Executive Editor, The Organic Farmer, Emmaus, Penn., for additional information.

CORONET MAGAZINE is looking for outstanding black-and-white pictures which can immediately compel attention. These pictures should be single shots which need no introductory photographs. Also desired are photographs of American cities, with the exception of New York, that are unusual as to lighting, dramatic quality, and mood. Photographs which merely show typical aspects of the city are not wanted. In addition, picture stories and ideas, suitable for publication in layouts of from one to 16 pages, are sought. For complete information, and to submit prints, address Carl Rakal, Coronet Magazine, 488 Madison Ave., New York 22, N. Y.

CHURCH EXTENSION SERVICE wishes to purchase 8X10 glossy photographs which convey religious messages. Photographs may be of people or inanimate objects, but pictures of churches are not desired unless they have some special religious significance. For additional information, write Lance A. Mantle, P.O. Box 552, Golden, Colo.

PACKAGE STORE and BAR MANAGEMENT, two publications active in the wine and liquor retailing field, are interested in purchasing photographic features. Payment will be made at the rate of $5 per picture, and features should include from five to eight photographs which tell a continuous story. Features should illustrate how a dealer successfully carried out a merchandising, sales training, display or other business objective. Before submitting pictures, send a specific outline of your idea to Clark Gavin, Liquor Publications, Inc., 381 Fourth Ave., New York 16, N. Y.

TICHNOR BROTHERS, INC., color lithographers, are seeking color transparencies of general landscapes including sunsets, road and water scenes, seashores, beaches, surfscenes, colorful flowers in natural settings, and desert scenes. Pictures of western life, and transparencies of birds and animals of interest to the general public are also desired. Transparencies will be used in making color postcards and greeting cards. When submitting transparencies, quote your minimum asking price. Send material to William B. Gould, c/o Tichnor Brothers, Inc., 1249 Boylston St., Boston 15, Mass.

Get it SHARP!

7.5mm, 1/2.5
WIDE ANGLE ANIMAR LENS
FOR 8mm CAMERAS

Get twice the normal subject coverage on each frame! The Bausch & Lomb Wide Angle Animar Lens gives you a full, sweeping view *at close quarters* . . . with sharp detail and vivid contrast. Use this *fast* lens indoors or outdoors for brilliant pictures in the Hollywood manner. There's a full line of Animar Lenses to fill your movie needs and increase your movie pleasure. If your dealer doesn't have them, *write us direct.*

"For professional quality in Your movies"

BAUSCH & LOMB
8mm and 16mm
B&L ANIMAR LENSES

Available in a complete range of speeds and focal lengths

BAUSCH & LOMB OPTICAL CO.
585 Smith Street, Rochester 2, N. Y.
Please send me my FREE copy of the feature folder on B&L Animar Lenses.
*Name*_____
*Address*_____
*City*_____ *Zone*____ *State*____

VON-L QUALITY FINE GRAIN DEVELOPERS

Increase Film Speeds 10 Times

Developer	Dev. time @ 72° F.	Grain	Gamma
S-35	9 min.	finest	0.74
Gold-XX	9 min.	very fine	0.74
EF	9 min.	very fine	0.74
Com'l G-XX	7 min.	fine	1.25
Press	2 min.	fine	1.0
Industrial	7 min.	fine	1.5

VON-L DEVELOPERS—THE WORLD'S FINEST

Free literature. Ask your dealer or order direct.

Distributed in Canada by Morval Products Co. Ltd., Hamilton, Ontario.

NEW! GOLD XX PRESS
2 Minute Developing in Tray and Open Tanks!
Four Minutes in Closed Tanks. No Agitation. Fine Grain.

NEW! GOLD XX INDUSTRIAL
7 Minute Developing in Tray and Open Tanks!
Nine Minutes in Closed Tanks. No Agitation. Fine Grain.
Particularly desirable where extreme contrast is desired. Excellent for X-Ray, Laboratory and Research Photography, and for Photo-Engravers.

SPEED—Increase Manufacturers' Rated Film Speeds 10 Times in Daylight and 5 Times in Photoflood. Use Super-XX at 1600, Plus-X at 400, Supreme 400, Tri-X 1600, etc.
QUALITY—FINE GRAIN—SHARP OUTLINE—SHADOW AND HIGHLIGHT DETAIL—LONG LIFE.
ECONOMY—VON-L develops more than 10,000 square inches of film per gallon without replenisher. Keeps INDEFINITELY.

MON-BLANC CHEMICAL CO., Fort Wayne 3, Ind.

THE PHOTOGRAPHIC MARKET PLACE

SENSATIONAL "EXTRA" CAMERA BUY! . . . A TERRIFIC VALUE!

SPARTUS "35"

With 3 Rolls of 36 exposure Film

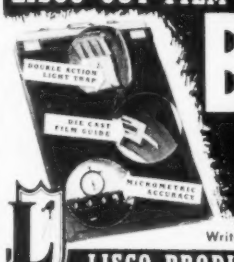
When you're offer camera as loaded with color film, have this "extra" handy. Mail or phone your order today!

A $15.00 Value

$7.95

WOLK CAMERA CO.
119 So. Dearborn • Chicago

LISCO CUT FILM HOLDERS



BIG 3

Write for FREE literature.

LISCO PRODUCTS CO.
633 W ELK AVE., GLENDALE, CALIF.

SAVE 50%

World's Greatest BINOCULAR VALUES

See BUSHNELL'S NEW FREE CATALOG!

33 Models $14.95 UP

30 Day FREE Trial

Guaranteed to give you more and save you money on every popular model. Don't overpay! Compare BUSHNELL'S before you buy. Send for FREE CATALOG and

Free Book "How To Select Binoculars"

BUSHNELL Binoculars Dept. R26, Bushnell Building Pasadena 1, Calif.

JEN-DIP SAVES YOU $16.00!

$1.50 With beaker

Coats 400 lamps

By dipping your own bulbs in Jen-Dip *Blue Label*, you get better color shots with daylight color film, indoors or out, better results than when you use factory blue bulbs or flash-shields.

Write for booklet JD

JEN

JEN PRODUCTS SALES CO.
419 W. 42 St., N.Y. 18, N.Y.

---

8 X 10 COLOR PRINTS $2.00

All Orders Returned 1st Class

ANSCO COLOR & EKTACHROME ROLLS PROCESSED 120, 620, AND 35MM (Mtd.) $1.00. 35MM DUPLICATES, 20c EA.

NO C.O.D.'S—MINIMUM ORDER $1.00
LO-PRICE COLOR PRINTS

2¼x2¼ . . 30c 3x4½ . . 50c 4x5 . . 75c 5x7 . . $1.25
40c 8x10 . . $2.00

ACME COLOR PHOTO LAB.
Box 3004-C Linden Hills Station, Minneapolis, Minn.

NEW **CinKlox** SUPER FM-7
16 mm. Movie Camera

$69.50 PLUS TAX

Wollensak coated, click stop f 2.5 lens. Direct viewfinder. 3 speeds. Capacity 100 ft. roll film.

Optional 35 ft. remote control cable to take your own picture!

If dealer can't supply, write

CINKLOX CAMERA CO. 1113 YORK STREET CINCINNATI 14, OHIO

STEREO — 3 Dimensional Thrills in Picture Viewing

KEYS STEREO VIEWERS

Precision designed, battery operated viewer for STEREO-REALIST SLIDES. Self illuminated—beautiful plastic—adjustable eyepieces—optical glass lenses

Price $6.75

Daylight model, same design

Price $4.75

Buy Keys Stereo Viewers at photographic stores and counters or sent prepaid if cash with order.

KEYS STEREO PRODUCTS
5463 State St. • South Gate, Calif.

Colorama COLOR PRINTS

WALLET SIZE 2¼ x 3¼

25¢ EA.

TOPS IN QUALITY

America's finest quality color prints at down to earth prices. New electronic controls assures perfect color reproduction.

3¼ x 4½ . 50c 4 x 5 . . 75c
5 x 7 . . . 1.00 8 x 10 . 2.00
Minimum Order $1.00 — No C.O.D.

COLORAMA COLOR PRINTS
P.O. BOX 2407-A • Hollywood 28, Calif.

GIANT PIN UP

17 x 22 INCH

MELODI JAMES

PAT HALL

You'll Want To Frame This One!

YOU ALSO RECEIVE
- COLOR SLIDE . . 2 x 2, mounted for projection of a Hollywood model.
- SALON PHOTO—Beautiful print of a new movie starlet just released . . .
- FILM STRIP—An actual sample of a sparkling movie featuring lovely Marla Adams

PLUS—the illustrated "STARLET PORTFOLIO" introducing newest of Hollywood Starlets and Models.

ONLY $1 FOR ALL FIVE!

This amazing Sample Offer is for a limited time only . . . don't miss this chance of a "pin-up time"! Send $1 today to:

JOHN W. MAXWELL
1504 N. GARDNER • HOLLYWOOD 46, CALIF.

FILMS DEVELOPED
"Electric Eye—Never Fade"

35 mm. 36 exp. fine grain developed and jumbo high quality enlarged 1.25
20 exp. only 90c

8 exp. developed and JUMBO PRINTS in POCKET ALBUM—or 16 reg. size prints 35¢
12 exp. roll . . . 50c 16 exp. roll 65c

DURO-TONE LABS. Free Mailers
BOX 52-H STATION P BROOKLYN 12, N. Y.

---

an EXTENSION for Your TRIPOD

The ARROWSTAND is beautifully made of polished aluminum with black wrinkle base. Extends about 20 inches. Slide in two models.
- The Junior Model "100" (Including Tax) $6.50
- The Professional Model "200" (Including Tax) $9.80

If your dealer does not have it, write us. Satisfaction or your money back.

Arrowhead, Inc.
360 S. Navajo St. Denver, Colo.

FLASHBULBS CAN EXPLODE!!

PLAY SAFE! USE A BROOKS FLASHIELD on your flash reflector. Standard model with diffuser, $2.25. BLUE FILTER to fit standard model for color work, 50c. JUNIOR FLASHIELD, $1.50. Buy from your dealer. Send penny postcard for literature.

BROOKS MANUFACTURING COMPANY
1514G Groesbeck Cincinnati 24, Ohio

MALE PHOTOS for Artists & Sculptors

DeLuxe Glossy Originals Only.
10—8x10 . . . . $5.00; 6 . . . . . $4.00
Sample $1.00
16—1x6 . . . . . $3.00; 8 . . . . . $2.00
Two samples $1.00
Illus. catalogue with each order.

Dr. Frank J. Thompson
519 N. 4th Manhattan 8, Kan.

Automatic Daylight Developing Tank

- Processes up to 200 ft.
- 8mm, 16mm, 35mm
- Movie, X-ray, Microfilm
- Motor Driven—Portable
- Unbreakable Plastic
- Uniform Density Assured
- 70mm Tank Also Available

Write for free literature. Dept. P
20 East 181st St
Micro Record Corp. New York 53, N.Y.

Guaranteed Fresh Dated Safety Film

35 mm Ansco Color Reloads Daylight Type 235
20 exp. roll . . . . $1.05 5 rolls $4.85
35 mm Ansco Color Reload Tungsten Type 234
20 exp. roll $1.25

ARROW CAMERA EXCHANGE
464 East 96 St. Brooklyn 12, N. Y.

There will be a TWO minute INTERMISSION *If you get to GO you GOT to go!*

35mm SLIDE **TITLES** in COLOR!

set of FOUR **$1.50**

A1. Let's Get Started.
A2. Ladies Remove Hats
A3. Intermission (Illus.)
A4. That's All, Folks.

FREE LIST!!

See your dealer or write direct. Sorry, no C O D's
TITLE SLIDES, 1440 Broadway, N. Y. 18, N. Y.

FRESH ANSCO COLOR 35MM RELOADS

Safety Base—ASA-12 Daylight Type 235
23 exposures in metal cartridges

4 for $4.75—8 for $9.00
27½' rolls $7.50—100' rolls $26.95

IMMEDIATE DELIVERY POSTPAID
NO C.O.D.'S

COLOR FILM SUPPLY COMPANY
29 Murrell St. Brooklyn 5, N. Y.

We are looking for high grade COLOR TRANSPARENCIES

SUITABLE FOR MAGAZINE COVERS, CALENDARS, ADVERTISING, ETC.

4x5 or larger. Children, animals, industry, science, sports, landscapes, girls, human interest. Prompt replies and returns. Prompt payment. Please enclose stamped return envelope.

THE SHOSTAL PRESS AGENCY
545 FIFTH AVE., Dept. P-67, NEW YORK 17, N. Y.

P&J COLOR PRINTS

8x10-$1.50 EA.
From Any Size Transparency

COLOR PRINTS
2¼x3¼ 25c ea.
3¼x4¼ 50c ea.
4x5 ... 75c ea.
5x7 ... $1.00 ea.

COLOR FILM PROCESSING
20 exposure (mounted) 35mm 120-620 Ansco & Ektachrome ..... $1.00 Roll

Minimum Order $2.00, No C.O.D.

P & J COLOR PRINTS
P.O. BOX 8575 • COLE BRANCH • LOS ANGELES

NOW! TAKE 3-DIMENSIONAL PICTURES WITH YOUR PRESENT CAMERA and the **STEREO-TACH**
12 YEARS OF WORLD WIDE USE SATISFACTION GUARANTEED

For 35MM Cameras — To make color or B&W slides, mount 2 roll Stereo-Tach and 3 D slide viewer. 17.70*
For Larger Cameras — To make stereo-pairs. Mount 2 100 Stereo-Tach and hand viewer. 16.25*
For Polaroid 1 Min. Cameras — mount 2 100-PL Stereo-Tach and print viewer. 16.25*

* plus 2.09 fed. tax

Save $150.00 or more! No costly Stereo Camera is needed. Make realistic 3-D pictures in color or B&W with the Stereo-Tach. See and buy at your dealers or write

ADVERTISING DISPLAYS, Inc.
Dept. PP6, 419-423 Pike Street, Covington, Ky., U.S.A.

NOW! 24 Hour Processing!
COLOR FILM and PRINTON
New Items Equipped Zone Line Application Equipment

ROLL FILM 120 & 620 35mm (20 exp) mounted 1.10 Roll

COLOR SLIDE DUPLICATING
35mm Kodachrome and Ansco Color slides reproduce and mounted. Prompt service.
20c Each—MINIMUM ORDER $1.00

COLOR PRINTS
2¼x 3¼ Wallet ... 40c ea.
3¼x 4¼ ... 75c ea.
4 x 5 in folder ... $1.00 ea.
5 x 7 in folder ... 2.00 ea.
8 x10 in folder ... 3.00 ea.
Dealer Inquiries Invited

STEDCO PHOTO
7669 Melrose, Los Angeles 46, Calif., York 0658

GET A **Color-Scoper** FOR YOUR COLOR SLIDES

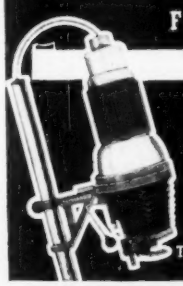
A Powerful Vest Pocket Size Viewer
SPECIAL $3.45
No Fed. Tax

A fine constructed precision device. Handiest, smallest, most practical viewer made. You'll treasure it! Send for one today. Enclose check or money order. We pay postage. Money-back guarantee.

- Compact All Metal Unit
- For All 35mm or 2 x 2" Color Slides
- Adjustable Focus
- Optical Glass Lens
- Folds to 2 x 2 x 3.5"
- Includes Leather Case

PRENTKE'S, Inc. 10107 EUCLID AVE. CLEVELAND 6, OHIO

NO ENLARGER AT ANY PRICE WILL MAKE BETTER PRINTS
FOTOLARGER



Write for FREE Literature
MODEL 100D 35MM TO 4 x 5 $54.50 TAX
MODEL D 35MM TO 2¼ x 3¼ $24.50 TAX
TESTRITE INST. CO., INC.
NEW YORK 3, N. Y.

WE HAVE THEM!
SENSATIONAL NEW
NIKON

The camera and lenses used and talked about in LIFE and Popular Photography. Interchangeable lenses for Leica or Contax are available separately. Write for detailed literature.

F:1.4 Lens Available

Highest trade-in for your equipment.

ALFRED **BASS** INC.

585 MARKET ST • SAN FRANCISCO

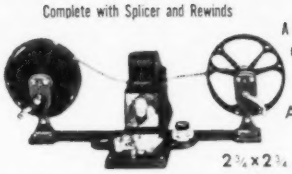
The DEEPSTER

A SET OF TWO FULL-LENGTH DEEP TANKS FOR DEVELOPING 35mm TO 120 ROLL FILM. TANKS STORE DEVELOPER AND FIXER OR FOLD UP WHEN EMPTY. —GUARANTEED FOR LIFE— SEND ONLY $3.95 FOR COMPLETE SET OF TWO TANKS WITH WALL BRACKETS, FILM CLIP, AND LIGHT-TIGHT CAPS. (Tanks for larger roll films also available.)
At your dealer or direct, giving dealer's name

GLEN CAMERA PRODUCTS Box 905 Sea Cliff 1, N. Y.

Hollywood 8-16mm EDITOR

Complete with Splicer and Rewinds



A Bargain only $32.95
All metal
2¾x2¾ sharp picture
(Free descriptive literature on request)

SCHOEN PRODUCTS 519 E. 31st St.
LOS ANGELES 11 CALIFORNIA

New Low Prices
COLOR PRINTS 20¢
2¼x3¼ 25¢ (any ten 20¢ ea.) square 120-620 film will be made 2¼x2¼
3x4 ... 40¢ 5x7 ... $1.25
4x5 ... 60¢ 8x10 ... $2.25
24 hr. Film Developing $1.00
Ansco or Ektachrome Sizes 35mm (in Slide Mounts) B2 or 120, PB20 or 620
DUPLICATING
35 mm Color Slide Duplicating at 20c per slide
Write our technical department concerning your problems on any reduction or enlargement from or to a transparent color positive.
Minimum Order $1.00 Quality Guaranteed
Washington Color Photo
P.O. Box 1605 Washington 13, D. C.

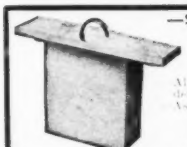
35mm Slide Strips
Printed on fine grain safety positive film from your 35 mm or 828 negative strips. New Rebirth process. $1.00 per complete strip of 36 feet. You will be getting high quality projection positives by this modern process. For black-and-white only. We know you will like this new service. If your negative strip has not been developed add 25c for fine grain developing. New heat-seal cardboard mount 35c per dozen. Free mailers.
SLIDESTRIP SERVICE
P. O. Box 924 Santa Monica, Calif.

COLOR FILM PROCESSING
35mm 20 exp. & Mercury UNMOUNTED or 120-620 .... 90c ROLL
COLOR PRINTS 2¼x3¼ 25c ea. 3¼x4¼ 50c ea. 4 x5 60c ea.
5x7 ... 85c ea. 8x10 ... $1.75 ea.
Minimum Order, $1.50 No C.O.D.'s.
VALLEY COLOR LAB
P. O. Box 2038 Los Angeles 36, California

8MM-16MM SILENT
MOVIES IN COLOR!
NATIONAL PARKS
TRAVELS • WESTERN • ATOM BOMB
WAR THRILLS • HISTORICAL SITES • NOVELTIES

Big 105 Subject Catalog 3¢ in stamps
Kodachrome "WALKIE" sample $1* (Specify size)
• NO C.O.D.'s • NO FOREIGN SHIPMENTS •
WORLD IN COLOR PRODUCTIONS - ELMIRA, N.Y.

GET PROFESSIONAL MOVIE OR SLIDE TITLES
—YOUR OWN WORDING—LOW COST—
Improve your slide and movie shows with PROFESSIONAL Titles. Your own wording, with your choice of big variety of backgrounds. Get quality that only 20 years' experience gives. Amazingly low prices. Amber tinting free! . . . other colors available.
SEND NOW FOR FREE *samples and illustrated catalog.*
TITLE-CRAFT, Dept. P, 1022 Argyle St. Chicago 40, Ill.



—Seamless Tanks—
All standard sizes and combinations. Upgrade 18-8 stainless.
Also—Any size made to order.
Ask for catalog.
Mfg. By
CARR CORP.
9046 Lindblade St., Culver City, Calif.

ANSCO COLOR PROCESSING
Ansco & Ektachrome roll film 120-620 or 35mm (20 exp) mounted .... $1.00 Roll
COLOR PRINTS Wallet Size 2¼x3¼ ... 25¢ ea.
3¼x4¼ 50c 4x 5 ... 75c
5 x7 90c 8x10 ... 2.00
Minimum Order—$1.50 No C.O.D.
Servicemen's Orders Mailed 1st Class
PREMIER COLOR COMPANY
Box 8626 Cole Branch Los Angeles 46, Calif.

LECO
• DEVELOPING: Fine Grain, by Inspection
• ENLARGING: Individual Attention
• COPY WORK: Black & White and Color
The Laboratory For Professionals And Advanced Amateurs Demanding Quality Workmanship
Ask for Price List, Literature and Mailing Bags
Dept. P, 11 W. 42nd St., N. Y. 18, N. Y., LA 4-2317

ANSCO COLOR AND EKTACHROME
Custom processing. Each order individually developed. 24 hour service.
1 to 6 sheets $2.00
Roll film 1.00
Include Return Postage on All Orders.
EKTACOLOR FILM PROCESSED
EKTACOLOR AND DYE TRANSFER PRINTS
Prices on quotation.
Axel Bahnsen, F.R.P.S., A.P.S.A.
117 Glen Street Yellow Springs, O.

35MM FILM SCOOP! GUARANTEED SURPLUS
35mm Plus X Five 20 Exp. Cartridges $1.00
16mm PAN film GSAP cam. 54 Rolls (1320 ft.) 5.98
"TAB" That's A Buy! 6 Church St., New York 6, N. Y. Dept. P Phone: WOrth 2-7230

SOUTHWEST
Photo Arts Institute
... PROFESSIONAL PHOTOGRAPHIC TRAINING
4405 BELMONT AVE.
DALLAS, TEXAS
VETERAN APPROVED
CATALOGUE ON REQUEST ...

ON APPROVAL!
KODACHROME (2x2) SLIDE TOURS
OF THE WESTERN STATES
Scenic Views-Flowers-National Parks
JOIN THE
WEST-VIEW COLOR SLIDE CLUB
AND RECEIVE MONTHLY SELECTIONS
OF 18 BEAUTIFUL KODACHROME SLIDES
Membership is FREE. No minimum purchase.
West-View Kodachrome slides are the FINEST
. . . Pictures by professionals
WRITE TODAY for your first approval set of slides and for full information regarding membership in the West-View Color Slide Club.
WEST-VIEW
1518 Montana Avenue (Dept. B)
Santa Monica, California

What CUT FILM Does for YOU!

GET THIS BEAUTIFUL
28-page idea and guide book, by George Boardman, famous advertising and illustrative photographer. Tells advantages of cut film in shooting, developing, enlarging, retouching, color photography, etc.—18 different subjects. Fully illustrated with how-to-do-it photos and charts.
Send for your copy TODAY. Only 20 cents (coin) for handling and mailing, or ask your dealer.
FIDELITY MFG. CO.
Dept. 2-Q
5147 W. Jefferson Blvd.
Los Angeles 16, California

KINE EXAKTA OWNERS!
Enjoy the Fun of Close-Up Photography with
Shull Copy-Kit for Kine Exakta

Owners of this fine camera can now enjoy the fun and thrill of making copies of old manuscripts, maps, pictures, of table-top photography, portraiture, and of micro and macro photography. Here, at last, is a copying kit for the Kine Exakta that covers all areas from 51/64"x1 3/16" to infinity. The SHULL Kit consists of Adapters, Auxiliary Lens, and three Lens Extension tubes. Many needed areas, that previously have not been covered, are brought into reach with this equipment. A very valuable table of areas, working distances, and exposure factors is supplied with each Kit.
See Your dealer—Write for Circulars to Dept. PP-6
D. PAUL SHULL CO. 8687 Melrose Avenue Hollywood 46, California

COLOR PRINTS
2¼ x 3¼ .25 2½ x 3½ .30
3¼ x 4½ .45 3¼ x 3¼ .40
5 x 7 .90 4 x 5 .50
FROM ANY SIZE TRANSPARENCY
MINIMUM ORDER ON PRINTS 1.00
ANSCO & EKTACHROME
ROLL DEVELOPED . . .90
20¢ WALLET SIZE 2 x 3
VALU-COLOR
P. O. BOX 534 OAKWOOD STA.
LOS ANGELES, CALIFORNIA
GUARANTEED
FAST SERVICE
TOP VALUE
SATISFACTION

COLOR PRINTS
From Your Transparencies
Electronically controlled for superbresults. 3-dayservice and satisfaction guaranteed. Prints from any size transparency.
ANSCO COLOR
KODACHROME
EKTACHROME
25¢ 2¼ x 3¼
4 x 5 50c | 5 x 7 $1 | 8 x 10 $2
min. order $1. No C.O.D.'s
PROCESSING: ANSCO & EKTACHROME Roll Film
24 hours—120-620, 35mm mtd. . . Only 90c roll
COLORFAX LABORATORIES
Dept. P61 Box 3521, Georgetown Sta., Wash. 7, D.C.

Pin-ups For Your Den!
22 Glossy (2½x3½) Photos of
Evelyn WEST
EXOTIC DANCING STAR
Of Stage and Screen
*
Write her personally
Send $1.00 Today!
Evelyn WEST
601 South Vermont Avenue
Los Angeles, California

24-HOUR SERVICE
36 EXPOSURE
35 MM FILM
ONLY 1.25
Developed fine grain, hardened. Each exp. enlarged to 3¼ x 4½, glossy. 20 exp. - $1.00; Reprints - 4c each.
Free: SAMPLE PRINTS, PRICE LIST, MAILING BAGS
GRAPHIC PHOTO SERVICE
P. O. BOX 72, WILKES-BARRE
PENNA.

2 or 4 negatives on 1 film!! FOR PRESS CAMERA
4 IN 1
3 1
4 2
SLIDE
BEAT FILM SHORTAGES!! Double up in QUARTERS or HALVES. Ideal for COLOR or black and white. Used in FILM HOLDERS, 1-P.A.L. or 120 ROLL HOLDERS. Make 2 or 4 135 mm's on 2¼x3¼, $1.25 ea.; 2 on 3¼x4¼, $1.50 ea.; 2 or 4 on 4x5, $3.95 ea.; slides for Graflex 120 roll holder; also Adapt-A-Roll 620 $1.25 ea. for Speed System 120 roll holder @ $1.25, $1.50, $3.95 resp. Slide protectors made of black tempered steel and numbered for ease, convenience in locating, simple to use. ENDORSED by LEADING MAGAZINE PHOTOGRAPHERS. BE PREPARED. ORDER BOTH SLIDES. Prepaid, no C.O.D. NAME YOUR HOLDER or ADAPTER, TYPE and SIZE when ordering. Literature available. *Pat. Appl. For
AVAILABLE ONLY FROM
ROBERT M. DALY, DEPT. P-12
2025 Broadway New York 23, N. Y.

LOW PRICED SCHOOL & CLUB FOLDERS
PHOTO MOUNTS
Robin MOUNTS
Send $2.00 for large variety sample assortment folders and cards.
ALBUMS Musical, Non-Musical Wedding, Baby Confirmation
JOSEPH ROBIN
262 W. 22nd St., New York 11, N. Y., WA. 9-5044

OLDEST PRECISION CAMERA REPAIR SERVICE IN U.S.A.
Still and Movie—All Shutters—Electronic Shutter and Flash Test—Special Installations and Lens Fittings Send for FREE Estimate.
ADAM ARCHINAL CORP.
10 W. 33 St., N. Y. 1, N. Y. Dept. PP6

Preserve and File Negatives in Transparent GLASSINE NEGONTAINERS—$1 Buys: 300—2¼x3, 2¼x3¼, 2¼x4¼, 2x3, 2x3½, 2x4, 2x4½, 300—3x4½, 3x5, 4½x5, 2x5. ● 250—2¼x4½, 3½x5, 250—4½ x 6, 4½ x 7, 2 x 6, 2 x 7, 2¼ x 6, 3 x 5½, 200—4¼x5½, 2x8, 4¾x5¾, 2x9, 2x10, 4½x9, 2¼x8, 100—2¾x16, 8½x10¼, 2x18 ● 150—5¼x7¼, 2¾x10, 2x14. Slide Mounts, 35mm, heat seal; 75—$1.00; 1,000—$9.50. Photogs' Receipt-Order Bk., 100 sets, $1.00; 1,000—$7.50. Photogs' Office Rec. Cards, 4x6, 100—$1.00; 1,000—$7.50. Steel Photo Embosser (Your Name), 1, 2 or 3 Lines—$4.95. Photographers' Release Blanks, 35—25c; 250 for $1.00. Gum Labels: "Photos—Do Not Bend," 100—25c; 500—$1.00. Postpaid! C.O.D.'s Accepted. Money Back! Free Catalog!
ANDREW E. LUTZ, P. O. Box 5, Syracuse 1, N.Y.

UNUSUAL VALUES
50 PIN UPS—UNMOUNTED (35MM COLOR SLIDES) $5.00
2x2 Color Slides—Mounted
4 Slides ..... $1.00 15 Slides $3.15
10 Slides ..... 2.25 25 Slides 5.00
35 MM Slide Duplicating ..... 20c Ea.
Min. Order 1.00 | D. MEYER, Dept. P P. O. Box 812, Pruess Sta. Los Angeles 35, Calif. | NO C.O.D.

8 mm MOVIE FILM 16 mm
FREE PROCESSING—24-HOUR SERVICE
Now! Buy fresh, top quality guaranteed film at these low prices. Finest automatic lab. machine processing. Stock up now.
WESTON 32—PANCHROMATIC

Please add postage	1 Roll	Lots of 6	Lots of 12
8mm, 25 Ft. S.8	$1.35	$1.25	$1.15
16mm, 50 Ft. Mag.	2.50	2.25	2.00
16mm, 100 Ft. Roll	2.95	2.75	2.50

Write for FREE Catalog on film and supplies.
RADIANT CINE LABS., Box 720-A, Chicago 90, Ill.

MAKE BIG MONEY!

★ Pretty girls make pictures that sell. And a Hollywood photographer who makes a neat fortune photographing models now gives you a complete blueprint for success. Chapters on model selection, posing, technique, processing and selling . . . illustrated with 18 full-page pin-up and figure photos . . . in a single book. Only $1.00
PHOTOGRAPHER'S HANDBOOK Dept P 6
1504 N. GARDNER, HOLLYWOOD, CAL.

CUSTOM 35MM. DEVELOPING & ENLARGING
NOW you can send those precious black and white films to our labs without worries . . . our ultra fine grain developing formula guarantees an enlarged print with a minimum amount of grain. No mass production. Each negative enlarged with Omega enlarners to giant 3½x5
36 exp. roll $1.75 20 exp. roll $1.25
Send 3c stamp for mailing bag and complete information
FRED SIRKIN 66 HARDY LANE WESTBURY L.I.N.Y.

Free BARGAIN LIST
New and used still and movie cameras, supplies, etc. Write today for big list. SPECIAL New 50 ft. 8mm films were $1.75 NOW only $1—200 titles.
STARK FILMS
Est. 1920 • Dept. P • Baltimore 1, Md.

Custom FINE GRAIN Developing & Enlarging
THE ULTIMATE IN FINE PHOTOFINISHING
35— PERSONALIZED SERVICES And ROLL FILM
WRITE FOR FREE DESCRIPTIVE FOLDER
STUDIO and SALON ENLARGEMENTS
MAKERS OF FINE ENLARGEMENTS
Projection Print PHOTO SERVICE
P. O. BOX 97, UNIVERSAL CITY, CALIFORNIA

Dye-Calichrome COLOR PRINTS

Our NEW special Dye-Transfer process for quality enlargements of your favorite color films brings out all the original true-color brilliance. The quality of these color-prints is superb!

NEW "Dye-Calichrome" 5x7 print, only $2
Duplicates of same 5x7 print, only $1 each

Send us your color transparencies: Ansco, Ektachrome, or Kodachrome. Write for complete information and price list. Special offer for professional or home portrait photographers. Complete operational plans available. Brand new field.

CALICHROME
P. O. BOX 9645 LOS FELIZ STATION
LOS ANGELES 27, CALIFORNIA

Unusual Color Titles

Put ZIP into your shows. Delight your friends with a humorous "professional" touch. For real showmanship, introduce these titles at the right time and wait for the raves. Different—cleverly designed 2 x 2 color slide titles—
← As Illustrated
ACT NOW — Set of 4-$1.50.
Free Catalog and sample slide title— Send 25c to cover mailing.

HOLLYWOOD SPECIALTY PRODUCTS
6253 Hollywood Blvd., Suite 1028
Dept. P9 Hollywood 28, California

Catalog No. 9, featuring the finest camera studies of the male figure in America—of Invaluable aid to

- ART STUDENTS
- SCULPTORS
- PAINTERS
- PHOTOGRAPHERS, etc.

This series is priced at $1.00 and includes **FREE** one 5 x 7 Professional enlargement of one of **Urban's** best known works—**"Sculpture in Bronze."** Send remittance by Money Order or Check to:

AL URBAN, Dept. P.P.-14
1230 East 63rd St.—Rm. 215 Chicago 37, Ill.
Phone No. MUseum 4-0579
WORLD'S OUTSTANDING PHYSIQUE PHOTOGRAPHER

Beautiful COVER GIRLS

IN NATURAL COLOR SLIDES
America's most beautiful girls photographed by
PETER JAMES SAMERJAN
one of the foremost "cover girl" photographers
8 2 x 2 mounted color slides and booklet. Two sets, each **$3**
and EARL MacPHERSON
releases his actual photographs of his famous calendar girl models
6 2 x 2 mounted color slides, 1 wallet-sized color print. 6 sets . . . Each set **$3**
Sample Set 3 Slides **$1.00**

PHIL ANDREWS
Photographic Reproductions, Dept. P-6
Box 36, North Park Sta., San Diego 4, Calif.

HOW TO SEE AND SHOOT THE WEST

Westward How!
Gives expert guidance for photographing every sort of western scenery in black & white and color. Tells of little-known beauty spots and side-trips on all routes. Saves time and money. Solves crucial lodging problem because daily schedules make advance reservations practical.

$6.95 Send for FREE Book Catalog.

Camera Craft Pub. Co.
95-B Minna St., San Francisco 5, California

FREE! 5 x 7 ENLARGEMENT WITH EACH ROLL DEVELOPED AND PRINTED

FINE GRAIN EXCLUSIVELY

35 MM — Developed in our special Fine Grain formula. Master-Craft hand-made enlargements, size 3½x4½ . . . 20 for $1.25, 36 for $1.75.

ROLL FILM — Fine Grain developed. Master-craft hand-made enlargements, size 3½x4½ . . . 8 for 65c, 12 for 95c, 16 for $1.25.

ALL WORK UNCONDITIONALLY GUARANTEED
Send film direct—or write for FREE mailer, FREE enlargement coupon, and our booklet, "Facts About Fine Grain."

DR. MYRES Laboratory
Box 4724 Dallas 6, Texas

USED BARGAINS

4x5 B&J Press, Kal. RF, F4.5, Comp., Case, 3 Holders, FPA, Gem, Like New	$ 99.50
4x5 Linhof Tele HL, 5" F4.5, Office Anastigm. CTL, Comp.	195.00
5x7 Deardorff, 19½" Ex., Carl Zeiss Double Protar, Comp., Equal to New	310.00
Goerz Hypergon, covering 8x10, with camera	195.00
8x12 Tropical Orion (Trak), F4.5, Shepar, Comp., 3 holders, FPA, Case	79.50
Bantam Special, F2 Ektar Compur Rap, LR Case, Perf	125.00
35MM Biogon for Contax IIA—Write for Details.	
ZEISS Nixe A, Meyer RF, F4.5 Tess., Case, for Roll, Cut, Pack, Plate, Dbl. Ext., Equal to New	99.50
4x5 Super D Graflex, Equal to New	179.50
3¼x4¼ RF, D, F4.5, FPA, LX	89.50

10 DAY REFUND GUARANTEE
WELLS-SMITH CAMERA COMPANY
Department P-6
15 E. Washington Street Chicago 2, Illinois

Take inexpensive 2¼x2¼ COLOR SLIDES *with your Press Camera!*

Use black & white or Color Roll film in Your "Graphic," "Graflex," 6 x 9 & 9 x 12 Cm and similar cameras.

Our ROLL FILM ADAPTERS for press cameras are made for popular size Cameras and use 120 size Roll Film. Prices $11.96 (4 x 5 $12.51).

Do you know that 2¼ x 2¼ Color slides on roll film cost less than 25c?

E. SUYDAM & CO.
2080 Lincoln Ave. Pasadena 3, Calif.

BEAUTIFUL TRANSLUCENT SCREEN

KLEARCITE, the perfect rear projection surface now enables you to show clearer, brighter pictures by rear projection with no need for the usual bother and discomfort of a darkened room. May be used with any projector.

FOR SLIDES OR MOVIES

Screen Size 10½"x10½" Special Introductory Offer **$1.80** Postpaid

At Your Dealer or Order Direct From

KLEARCITE SCREEN CO.
1428 N. Orleans St. Chicago 10, Ill.

LEARN PHOTO NEGATIVE Retouching

A COMPLETE HOME STUDY COURSE
Paper Practice Negatives included. A small additional fee for Personal Examination and advice.
Satisfaction Guaranteed or money refunded if returned in good condition in 5 days. SEND FOR YOURS TODAY! **$1.95** Postpaid
Free Literature on Request.

DE GORE STUDIOS, Dept. 2-D, 164 N. State St. Chicago 1, Ill.

Close-Up Photo Accessories

Kine Exakta Extension tubes	$17.50
Super-Nooks for Leica	19.95
Speed O Copy for Contax	57.50
Bloomer for Super Ikonta	22.50

Many Others

Write for complete list & descriptive literature. Give name & model of camera

CAM-TECH
Box 219, Cathedral Sta., New York 25, N. Y.
SPECIALIST REPAIR SERVICE ON FINE CAMERAS

TRIAL OFFER 4 issues $1.00

Special introductory offer for—4 monthly issues regular price 50c each—of THE CAMERA MAGAZINE, each issue a complete Cameraette on one violent photographic subject; practical, how-to-do-it feature articles, over 100 beautiful illustrations, etc. Send your $1.00 now. This half-price offer limited to U.S. only—expires July 1st.

The Camera MAGAZINE
217 EAST 25TH ST.
BALTIMORE 18, MD.

ALTA-VU

FOR NEGATIVE RETOUCHING AND VIEWING

7" x 8" groundglass provides even illumination. Natural finish hardwood. 7' cord.

$7.95 Bulb Not Included

ALTA WOODWORKING CO.
344 Palisade St. Pasadena 3, Calif.

CLOSE-OUT—SAVE 50% Only $11.95 KIMAC UNIVERSAL VIEWER

for 35 mm and 2¼ x 2¼ transparencies. All-electric. AC-DC. Large 3½ x 4½ two-eye viewing lens. Unbreakable Aluminum. Complete with lamp, 6' cord and 2x2-35 mm, 120 (2¼x2¼) carriers . . . regularly $19.95—only **$11.95**. Accessory carrier for 2¼ x 2¼ binders . . . $2.50

FOTOSHOP BOX 0-6
Old Greenwich, Conn.

Latest '51 Models from the Rollei King

Rolleiflex f2.2 ctd. Zeiss	New $325	L.N. $245
f3.5 ctd. Tessar	275	210
f3.5 ctd. Xenar	235	175
Rolleicord III f3.5 Xenar	140	120
Exakta Varex Zeiss Biotar	313	240
Revere "55" 8mm	69.50	44.50
Dedar Proj. "750" 8mm	149.50	105.50

Interested in other equip.? Get our prices first. Highest prices for trades.

BRYAR CAMERA MART
805 Hunts Point Ave. New York 59, N. Y.

SAVE!!! Not War Surplus 35mm FILM Guaranteed Fresh

BLACK & WHITE EASTMAN—DUPONT $1.00	ANSCO COLOR #235—Safety—A.S.A. 12
36 Exp. REL 3 for $1.00	20 Exp. REL. 3 for $4.00
25 ft. BULK 1.00	25 ft. BULK 7.50
100 ft. BULK 3.50	
ALL PRICES POSTPAID	IN CALIF. ADD SALES TAX

PACIFIC COAST FILM CO. 1510 No. Sierra Bonita Hollywood 46, Calif.

AAF SURPLUS SPECIALS

And others. JUST IN! Real Beauties! For Amazing Vacation Movies! All Guaranteed!
1 225MM F 5.0 Super Telephoto in 16MM "C" Mount or EK. Very powerful. A $145 value only **$59.50** each! Light weight!
1 12 142MM F 2.9 "C" Mount or EK. Fast! $127 value **$69.50!**
3 75MM F 2.9. A $65 value **$42.50!**
All lenses are coated, color corrected, in focusing mounts. Ready to use on Bolex, BH, etc. Guaranteed. CENTURY PRECISION SPECIALTIES CO., Dept. A, 5733 Cahuenga Blvd., No. Hollywood, Calif.

Here we go again HOLLYWOOD MODELS!

4x5 B&W Photos, set of 8	$2.00
2x2 Full Color Slides, set of 5	2.00
8MM 50' reel—B&W Silent	3.00
16MM 100' reel—B&W Silent	6.00

YOU'LL BE DELIGHTED
SATISFACTION GUARANTEED
Free Illustrated Literature with Order

R. X. ADKIN INC.—Suite 595
5864 Hollywood Blvd. Hollywood 28, Calif.

NOW 20 EXPOSURE RELOADED CARTRIDGES **25¢**

SUPER XX PLUS X PANATOMIC X
DUPONT SUPERIOR No. 1, No. 2, No. 3

20 Exp. Rolls..25c Ea. 36 Exp. Rolls..40c Ea.
Bulk $4.25 per 100 ft. — $2.25 per 50 ft.

ANSCO COLOR RELOADS
20 EXP. Daylight (A.S.A. 12).....$1.25 Ea.
Safety Film—Not motion picture stock.

Fresh, clean film which you can depend on to get good pictures. We do NOT sell War Surplus or "bargain priced" outdated stock. Quality Guaranteed. Shipped postpaid. Minimum order $1.00.

EASTERN PHOTO LABS, Dept. "A"
1405 N. Charles St. Baltimore 1, Md.

NEW, ACCURATE, DUST-FREE FILE FOR SEQUENCE SHOWING OF 2x2 SLIDES

E-Z-JECT SLIDE FILE

Dispenses 1 slide at a time with a POP-UP action

only $2.95 complete

E-Z-JECT is practical to own, and fun to use. Just touch the key, and POP, up jumps the next slide, ready for projecting or viewing. Protects slides against dust, buckling, and warping. Ideal for keeping slides in orderly sequence. Holds 100 cardboard-mounted 2x2 slides. Light weight, durably made of harmonizing brown plastic. *Buy E-Z-JECTS from your photographic dealer or sent prepaid if cash with order.*

WESTERLIND PRODUCTS
1000 E. Walnut St. Pasadena 4, California

PORTER *Self-Sealing* MOUNT

Insert film . . . seal—project

FREE SAMPLE & LITERATURE. Please mention your film size and Camera.

• NO WATER • NO HEAT • FILM PROTECTION

Your Dealer Should Stock—If Not, Order Direct

2x2 For 35mm B.&L., 35mm S.F., Bantam, Robot, Tessar B.&L. and S.F. Each size packed 50 per box @ $1.75, if with Acetate protectors $2 per box. For 24x24, 24x18, 35mm B.&L. and Bantam. Each size packed 50 per box @ $2.00, if with acetate protectors $2.45.

3¼x4 For 24x34, 24x24 and 24x18, either horizontal or vertical, each size packed 24 per box @ $1.75, if with acetate protectors $2.20.

STEREO 24x24 or 24x18, either horizontal or vertical, accurate alignment 24 per box @ $1.75, if with acetate protectors $2.25.

PORTER MFG. & SUPPLY CO.
2500 W. 6th Street, Dept. P-6 Los Angeles 5, Calif.

"PROFESSIONAL TIPS" on Child Photography

Methods used daily by studio specializing in child photography completely and clearly explained. Processing, posing, lighting and handling children of all ages covered. Will enable amateur to turn out professional looking child portraits with amateur equipment.

A wealth of information for professional or amateur.

$1.00 postpaid
No C.O.D.

LOGAN'S STUDIO
1231 Commerce Ave. • Longview, Wash.

Member Professional Photographers Ass'n of America

COLOR PRINTS

Photo fans now turn to
ROCHESTER *Photo Color*

A laboratory that will warrant your confidence after your first order. All work will yield the best possible QUALITY... greater ECONOMY... SERVICE

2¼x3¼ 3¼x4½ 5x7
25¢ 50¢ $1

MINIMUM ORDER $1.50 — NO C.O.D.

Rochester PHOTO COLOR
BOX 1623 • ROCHESTER, N. Y.

FRESH 35mm FILM RELOADS

E. K. PLUS-X, E. K. PAN-X, DU PONT #2
20 Exposures in Metal Cartridges — Not War Surplus!
Frame Numbered
4 FOR $1
(36 Exposures — 3 for $1)
BULK FILM: (PLUS-X)
(55 ft. $2.00) (72—55 ft. $3.50) (1—100 ft. $3.50)

ANSCO ±235 COLOR Daylite or Tungsten
New Bulk Color packaged by "Ansco"
5 NOTCHED 20 EXP. LENGTHS $7.46
20 exp. Ansco ±235 Reloads
3 for $4.75

E. K. 35mm Kodachrome *Daylite or Tungsten*
(For Stereo Realist or Mercury #2)
36 Exp. cartridges — $3.98 20 Exp. cartridges — $2.58
Includes processing by Eastman Labs for a service fee of 25c, but does not include slide mounting.

HOLLYWOOD NEGATIVE SERVICE
Box 789-P Hollywood 28, Calif.

NEW! FOTO-RULE

SPECTACULAR CLOSE-UPS MADE EASY! NO MORE "CUT-OFF" OR OUT-OF-FOCUS PICS

★ Screws into tripod recess (still or movie) • No tripod necessary (Can use if desired.) • Both hands free to hold camera.

• For flower or nature portraiture, copying, rolling, table-top, scientific, etc. • Blade rigid for average close-ups. Aids in centering. • Smart chrome case, red dial, 6 blade. Dial gives camera settings and distances for supplementary lenses. Send check or money order Now! Money-back guarantee

ONLY $3.00 POSTPAID

FOTO-RULE CO.
509 SO. MYRTLE AVE.
MONROVIA, CALIFORNIA

DEALER INQUIRIES INVITED

Sunset COLOR LAB **COLOR PRINTS**

5x7 COLOR PRINTS (from 35mm only) **85¢** ea.

Color Prints from any size transparency
2¼ x 3¼ 25c
3¼ x 4½ 50c
5 x 7 .....$1.00
8 x 10 .....$2.00
Color Slide Duplicating ....25c ea.

ROLL FILM PROCESSING 35mm 20 EXP.
$1.00 roll
620-120 .....$1.00
Minimum Order...$1.50
No C.O.D.

SUNSET COLOR LAB.
P.O. BOX 8595 • LOS ANGELES 46, CALIFORNIA

RICHARD PRINT WASHER

Only $19.95 plus tax

• White Plastic on Spun Aluminum
• Triple Jet Action Constant Motion
• Continuous Drain from Bottom
• 10-Day Money-Back Guarantee

Washes 60 DW 8 x 10's thoroughly in 25 min. Also handles 11 x 14's. Thousands in use.

See Your Dealer or Write for Literature

RICHARD MANUFACTURING CO.
1502 E. Colorado Dept. A-6 Glendale, Calif.

YORK PHOTO MOUNT FOLDER

SAMPLER KIT... *Only* $1.

One of the country's leading producers of folders makes this kit available to you. Money-saving price list included. Send $1.00 today for your kit. This amount is credited to your if your future order amounts to $10 or more.

YORK PHOTO MOUNT, INC., Mfrs.
140 W. 22nd St., New York 11, N. Y.

POST PAID

LEARN PHOTO NEGATIVE ★ RETOUCHING

A complete Home Study Course complete with all equipment. Sold on easy payments with a money-back guarantee. Full price, $21.50.

For Free Literature write to:

MARSHALL PHOTOGRAPHERS, Inc., School Div.
Dept. 6-P 162 N. State St. Chicago 1, Ill.

FREE CATALOG

Largest Assortment
PHOTO FRAMES • MOUNTS • ALBUMS and MAILERS

WRITE TODAY! Fastest Service! Lowest Prices!

INTERNATIONAL SALES CO. DEPT. H
414 E. Baltimore St. • Baltimore 2, Maryland

35MM FILMS NOT DOLLAR DEVELOPING

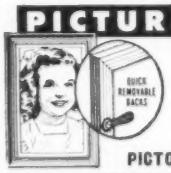
Your negatives deserve quality developing. We give individual attention to each negative. No mass production. 35mm films developed—fine grain vaporated to prevent scratches—enlarged to 2¼x4¼. Beautiful quality prints guaranteed. Single wt. glossy paper, 36 exp. $1.00. Double wt. Portrait paper, $1.25. 20 exp. roll glossy $1.10. Lab. service. Reloading: 36 exp., 60c; 20 exp., 40c. FREE mailing bags.

8-4x6 Beautiful Enlargements from 8 Exp. Roll, 50c or 8 Sparkling Prints 30c.

ALL TYPES OF FRESH EASTMAN FILM NOW AVAILABLE

MINICAM PHOTO LABS. Dept. 4-A, Lacrosse, Wis.

PICTURE FRAMES



Complete line of inexpensive wood frames, with quick-removable backs, for studio, home, school, camera club. All sizes, from 3"x4" to 24"x30", or larger. Prompt shipments.

Write for Illustrated Folder and Low Prices.

PICTORIAL FRAMES 615 Jersey Quincy, Ill.

models with long hair
From AMERICA'S ART CENTER
Expect something different!

Four 8 x 10 or six wallet size glossies $2.00

RI-VIERA Box 535-PP Laguna Beach, Calif

35MM QUALITY PHOTO FINISHING

36 EXP. ROLL **$1.25** 3¼ x 4½

Films Fine-Grain Developed in Kodak Microdol. No automatic continuous printers used, but the latest 35mm machines designed to give large, sharp, brilliant enlargements. Selected contrast paper corrects for under- and over-exposures. 20 Exp. Roll, 90c. Fast service. 8 Exp. to Jumbo, 45c. 12—60c. Send your roll with remittance now or write for free price list and mailers.

BELL'S PHOTO LAB., Box 51, Sta. "E," Brooklyn 7, N.Y.

FRESH 35MM ANSCO COLOR FILM
SAFETY BASE—ASA12
20 Exposure Reloads in Metal Cartridges
4 for $4.95 8 for $9.25
27½' rolls $7.95 100' rolls $28.95
(IMMEDIATE DELIVERY—NO COD'S)
PHOTO MAIL ORDER SPECIALISTS
Box 2463 Hollywood 28, Calif.

GUARANTEED VALUES
WEDDING • BABY ALBUMS
also
MUSICAL
Largest Selection of Portrait Albums.
Photogr. Discount FREE New Folder PP
PHOTOFIT ALBUM CO.
131 WEST 42ND ST., NEW YORK 18, N.Y.

Critical Groundglass Focusing

for 35mm Camera Owners

with SPEED-O-COPY

for Leica, Contax, Argus C3, Argus 21, Ektra, Kardon, Clarus, Perfex

Owners of these fine 35mm cameras can now enjoy the advantages of positive, accurate groundglass focusing for making copies of manuscripts, photos, maps, pictures for collectors, photographers, portraits, and for copy and macro photography. SPEED-O-COPY is manufactured to the most exacting engineered standards and approved by thousands of doctors, scientists, educators, professional and amateur photographers.

See Your Dealer—Write For Circulars

D. PAUL SHULL CO., Dept. PP-6 8687 Melrose Hollywood 46, Calif.

Are You Looking for Prompt Delivery on . . .

STEREO REALIST
POLAROID CAMERA
ROLLEI'S LEICA IIIF
and all accessories

then SEE or WRITE us today
we ship prepaid—export specialists
Everything Photographic

COLUMBUS
PHOTO SUPPLY CORP.
1949 B'WAY, N. Y. C. 23, N. Y.

ALL LEADING BRANDS, DOMESTIC AND IMPORTED. FACTORY GUARANTEED.

Typical Offerings	List Price	Your Cost
Kodak Pony 35	$ 34.75	$ 29.75
Conley Ib	89.50	75.50
Kodak Ektra A, 2.8 Tessar	211.50	176.50
De Jur Citation, f-2.8	79.50	66.50
Revere 8 Projector	95.50	86.50

Write today for full information and price list.

CAMERA IMPORTS BOX 2041 DALLAS, TEXAS

ECONO-COLOR PRINTS

From Any Size Transparency

EXCELLENT FOR WALLET OR ALBUM

2¼ x 3¼ . 25c 5 x 7 . . $1.00
4 x 5 . . . 50c 8 x 10 . $2.00

SPECIAL OFFER!
COLOR PROCESSING & ECONO PRINTING
20 exp.—35mm only. Min. 20 prints. $3.75

15¢ EA.

120-620 Processing $1.00 Minimum Order $1.50

CANYON COLOR COMPANY
P.O. Box 2036 Los Angeles 36, Calif.

Finest Quality Ansco

COLOR PRINTS

2¼ x 3¼	$0.50	Dup. $0.40
4 x 5	1.00	.75
5 x 7	1.75	1.50
8 x 10	3.50	2.75

Ansco color 35MM (MPU) 120, 620 . . . . . $1.00
Extra bonus rolls 1.00
Ektachrome sheets, 4x5 . . . . . 50c ea. 5-9 for 2.50

DYE TRANSFER SPECIAL
4 x 6 (From 35MM, 120 or 620) * DUPLICATE $2.50
4½ x 4½ Mounted $1.95 *Ordered Within 30 Days

Complete Black and White Processing and Finishing Service for Professional, Free Lance and Advanced Amateur—Complete Price List on Request.

Include return postage on all orders.

CUSTOMCRAFT
PROFESSIONAL PHOTOGRAPHIC SERVICES
Dept. PP P.O. Box 6618 WASH. 9, D. C.

Coated! Featherweight!

16 x 50 $69.50
12 x 50 $65.00

The ultimate in fine binoculars. Tremendous power. Featherweight (weighs only 31 ounces). Precision made in every detail. COATED providing sharper, brighter images. Individual focus. Objective lens 16 50 MM (2 inches across). UNCONDITIONALLY GUARANTEED. Complete satisfaction or your money refunded. Prices include genuine leather carrying case and straps. Add tax. $2.00 deposit required on C.O.D.'s. Cash orders prepaid. "UNITE" BINOCULAR CO. 9043 S. WESTERN, DEPT. ARF-544 CHICAGO 20.

CLOSEOUT VALUES!

All equipment cannot be told from new. Grover 8x10 View camera w/Carl Meyer 305mm 4.5 coated lens in Betax #5 $139.50. Eastman 5x7 View camera 33A $44.50. Grover 5x7 View Camera Eastman 7.7 anastigmat $½ $104.50. Pako model B printer $109.50. Eastman Kodabromide Printer Type III $57.50. Eastman Velox Rapid Printer Type IV w/paper drawer, new masks, complete set lenses $450.00. Set Lesbal stainless steel deep tanks 11 gal. w/water jacket $79.50. Peck & Harvey Matte Dryer $19.50. Beattie newsreel flood lamps w/roller stands and 2 heads, $57.50. Dex Paragon 6½—4.5 coated anastigmat in #3 Acme synchro shutter $89.50. Bausch & Lomb Ic 210mm 4.5 coated in Betax #4 $99.50. Cinkiloy 16mm camera 2.5 coated 400' roll $29.50. Volcar 11.35mm camera 2.8 coated lens 1/300 sec. coupled RF $29.50.

CINARCO CAMERA CO., 312 Main St., Davenport, Iowa

Calichrome COLOR PRINTS 25¢ EA. 2¼ x 3¼

Hundreds of re-orders prove CALICHROME COLOR PRINTS maintain highest quality at greatest savings. Your first order will convince you our work and our prices will mean more color for you. Calichrome Color Prints made from your transparencies, regardless of size.

SIZES: 3¼x4½—50c, 4x5—60c, 5x7—$1.00

Ansco and Ektachrome Film Processed $1.00 Per Roll. (Minimum Order $1.)

CALICHROME
P. O. BOX 9645 LOS FELIZ STATION
LOS ANGELES 27, CALIFORNIA

LEARN TO MAKE VIVID SPARKLING OUTDOOR PORTRAITS

WM. MORTENSEN

Shows you exactly how to avoid every pitfall; how to obtain the very best lighting under every condition; how to pose the model to fit the lighting; how to find the ideal outdoor studio. 220 beautiful illustrations. All new. Just Out.

$5.75 Send for FREE Book Catalog

Camera Craft Pub. Co.
95-B Minna St., San Francisco 5, California

"BETTER PICTURES"

SINCE 1931
EXPERT FILM PROCESSING CORPORATION
Quality Mail Order PHOTO FINISHERS

35mm-- $1.80

35mm ROLLS developed, vaporated, individually enlarged 2¼x1½ $1.80. 20 exposure rolls $1.10. Extra enlargements 2¼x1½—6c each. No. 127 split candid rolls 16 exposures enlarged to 2¼x1½ 55c. No. 127 and 120, 8 exp. rolls enlarged to 2½x2½ 60c. No. 120 or 620, 12 exp. rolls enlarged to 2½x2½ 75c. No. 120 or 620, 16 exp. rolls enlarged to 2½x2½ 85c. Extra enlargements 6c each. Postage prepaid in U.S.A. So will bring you matter and complete price list.

We fine-grain all film and individually enlarge each frame. Quality work—Prompt service. Send roll and money today.

BETTER PICTURES
2523 Lawrence Ave., Dept. P, Chicago 25, Illinois

Watch these Pages
EVERY MONTH
•
for unusual values in Photographic Equipment Supplies and Services

---

35MM SAVE 50%

35mm Fine Grain Developing and Printing

20 Exposures—Developed and Enlarged 2¼x1½ . . . $1.00
36 Exposures—Developed and Enlarged 2¼x1½ $1.50

FRESH FILM
36 Exposures 50c
3 for $1.00

RELOAD YOUR OWN
Ansco—Eastman—Dupont
25 ft. $1.00
100 ft. $3.50

ALL WORK AND FILM GUARANTEED
Send for Mailing Envelopes and Catalogue

ALLEN'S CAMERA SHOP
7410 SUNSET BOULEVARD, HOLLYWOOD 46, CALIF.

The sturdiest and best looking

ALBUMS

on the market

HANDCRAFTED 24 Kt. Gold Tooled Border. Each with 6 reversible inserts, for 12—8x10 prints. Extra inserts may be added. Snow white with delicate floral design, $8.00 postpaid. Musical Albums, $12.50. SEND CHECK OR MONEY ORDER. SATISFACTION GUARANTEED OR FULL REFUND. NO CATALOGS.

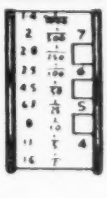
ART BINDERY PRODUCTS, Bay Shore, N. Y.

Correct Exposure Always With Popular

LEUDI 3 EXPOSURE METER

Small, simple for all cameras under all light conditions . . . $2.15

MIMOSA AMERICAN CORP.
207 E. 84th St., New York 28, N Y



35mm. POSITIVE
PROJECTION SLIDES

from ANY size negative or photo
By Photo Electric Method on Safety Film

5¢ from uncut 35mm film, unmounted. 10¢ mounted.
25¢ negs larger than 35mm. 40¢ from prints—mounted or in strips.
FREE MAILER • DEALER INQUIRIES INVITED

National PHOTO LABORATORIES
NEW HYDE PARK 31, N. Y.

A PENNY A PRINT

Special introductory offer: Up to 10 jumbo reprints for 1c each with each roll developed and jumbo printed.

8-exposure rolls, developed and jumbo printed, 60c; 12-exp., 80c; 16-exp., 95c; 20-exp., $1.35; 36-exp., $1.85; reprints, 6c each.

Correct contrast paper selected for each negative. Send for free mailing envelope.

FIVE STAR PHOTO LABS.
P. O. Box 96-F Staten Island 10, N. Y.

COLOR SLIDES OF THE MALE FIGURE

6 2x2 color slides $3 airmail 12c extra
12 2x2 color slides $5 airmail 20c extra

BRUCE of LOS ANGELES
Box 9305, Station S
Los Angeles 5, Calif.

Have all your uncoated lenses

Camera - Projector - Enlarger

ACRA-COTED

You know the value of coated lenses. The cost of Acra-Cote, the original heatless hard coating, is extremely modest . . . the photographic benefits so apparent.

Send your lenses to us thru your dealer or mail direct, parcel-post insured. We'll quote you individual lens prices by return mail before proceeding with order.

Write for Acra-Cote sample.

ACRA INSTRUMENTS
A Division of
PACIFIC UNIVERSAL PRODUCTS CORP.
168 VISTA AVENUE PASADENA 8, CALIFORNIA

Money-back Guarantee

Movie Film

Panchromatic-Weston 32

Size	Each	6 or More
8mm. 25 ft. dbl. 8	$1.25	$1.15
16mm. 50 ft. mag.	$2.50	$2.25
16mm. 100 ft. Roll	$2.95	$2.75

Write to Department B6

10% Deposit on C.O.D. Orders

fotoshop inc. "the house of personal service" 136 WEST 32nd STREET NEW YORK 1, N. Y. LO 3-1973

Classified Advertising

NOTICE TO CLASSIFIED ADVERTISERS, RATES: 75c per word prepaid. Minimum 10 words. Next available issue will be Aug. Copy must be in our hands before May 28th.

CAMERAS AND EQUIPMENT TO SELL

LEITZ Valoy Enlarger, Varob f3.5 lens, Leitz Easel, all for $100.00. E. I. Weinkle, 80 Haywood St., Asheville, N. C.

EASTMAN 16mm Model K. Spotless, $100.00. Will ship C.O.D. Write, Box M-2, Indio, Calif.

WRITE for free listing of photographic equipment and camera bargains. Lakeland Camera Exchange, Box 54, Linthicum Heights, Maryland.

NEW amazing Busch Verascope, host of accessories in stock. Better trades. The Opti-Shop, Kewanee, Ill.

CONTAX III f2, synchronized, 135mm, Speed-O-Copy, Contameter, extras, $550.00. L. E. Atwater, Box 876, Columbia, S. C.

SAVE 50% on new Binoculars! Free catalog. Free book, "How to Select Binoculars." Write today! Bushnell's, E3-R26 Green, Pasadena 1, Calif.

FREE Photographic Bargain Book packed with hundreds of sensational values in still and movie cameras, lenses and latest accessories. Super savings for you in new and used equipment. Liberal trade-in allowances, too, on your own equipment. Write now for your free copy to Central Camera Co., Dept. 3F, 230 S. Wabash Ave., Chicago 4, Ill. (Photographic Headquarters Since 1899.)

LENSES—Cameras. Bought, Sold, Traded. Photo Lens Co., 140 W. 32nd St., New York 1, N. Y.

CANADIANS, send for bargain list, new & used equipment. Simon's Camera Exchange, 11 Craig West, Montreal, Canada.

STEREO Cameras, Projectors, list. Thomson, 2402 E. Houston, San Antonio, Tex.

PHOTOSTAMP Camera for sale. American Luggage Shop, 1118 Third Ave., New York 28.

LEICA IIIA f2, coated Summar, case. Inquire, David Sontag, Lakefield, Minn.

SEE our Advertisement in Photo Market Place. Wells-Smith Camera Co., 15 E. Washington St., Chicago 2, Ill.

COME on in! See our new store. R. Altman, 64 E. Monroe, Chicago 3, Ill.

SUPER Ikonta B, T-coated f2.8 Tessar, synchronized, spotless, $165.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

CONTESSA, we're loaded, trades invited. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ROBOT II, f2.8 Tessar, almost new, $70.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

EKTRA f3.9 Ektar, spotless, $265.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

BUSCH 4x5 Pressman, some really beautiful outfits. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ANSCO Reflex. Synchro model, case, spotless, $150.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

LEICA III-F, f2 coated Summitar, "feet," new condition, $325.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ALTMAN has moved! See Chicago's newest and most beautiful camera store. R. Altman, 64 E. Monroe, Chicago 3, Ill.

RETINAS, we're loaded, we'll talk business. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ROBOT II, Xenon f1.9 factory coated lens, brand new factory sealed carton, $118.00. Regular store price, $207. R. Roberts, 305 W. 86th St., Apt. 11-A, New York City.

ROLLEIFLEX Automatic 1951 Synchro model, factory coated Tessar f3.5, Eveready Case, brand new from Germany, $195.00. Arthur Rich, 645 West End Ave., New York 24, N. Y.

LEICA IIIc, f2 coated Summitar, from $199.50; Leica IIIc, f3.5 coated Elmar, from $150.00; Leica Lenses galore! 90mm f2.2 Leitz Thambars, $146.50; Argus C3 outfit, $42.50; Contaflex, f1.5 Sonnar, $225.00; Contax II, f2 Sonnar, $179.50; Contax II, f1.5 Sonnar, $195.00; Contax 135mm f4 Sonnar, $126.50; Contax 85mm f2 coated Sonnar, $165.00; Kine Exaktas, new and used, Kine Exakta Lenses! New Master Reflex (formerly Korelle), f2.8 T-coated Tessar, Synchronization, $199.50; Korelle Reflex II, f2.8 coated Tessar, $118.50; 1951 Rolleiflexes, prompt delivery! Primaflex, f2.8 Trioplan, $142.50; Medalist II, coated f3.5 Ektar, $172.50; Super Ikonta B, coated f2.8 Tessar, Heiland installed solenoid, $169.50; 4.5x6 Erneman, f2 Ernostar, $52.50; 4.5x6 Voigtlander Bergheil, f4.5 Heilar, double extension, $44.50; 2¼ x 3¼ Recomar, coupled rangefinder, etc., $72.50; 2¼x3¼, Anniversary Speed Graphic, f3.5 Tessar, coupled rangefinder, cutfilm septum, Graflex back, flash, $149.50. Other Press cameras, like new, from $99.50. 10" f5.6 coated Telephoto Raptar, Rapax, $111.50. Bargains galore! Cases included on most. All equipment fully guaranteed! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

MINOX cameras a specialty, accessories and film. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ROLLEIFLEXES, f3.5 Tessars, f3.5 Xenars, f2.8 Tessars, synchronized, non-synchronized, solenoids, we're loaded, trades invited. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ALTMAN has moved! ½ block from Carson, Pirie, Scott. R. Altman, 64 E. Monroe, Chicago 3, Ill.

MEDALIST II, f3.5 coated Ektar, spotless, $175.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

MASTER Reflex, new 2¼x2¼, single lens reflex, f2.8 T-coated Tessar, $195.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

SUPER D Graflex, 3¼x4¼, 152mm f4.5 coated Ektar, spotless, $175.00; another, like new, $150.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ALTMAN invites you! To see our new, large, modern, beautiful store. R. Altman, 64 E. Monroe, Chicago 3, Ill.

SPEED Graphics, Anniversaries, Pacemakers, Crowns. R. Altman, 64 E. Monroe, Chicago 3, Ill.

KINE-EXAKTA V's, all lenses, we're loaded, trades invited. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ALTMAN has moved! ½ block from the Palmer House. R. Altman, 64 E. Monroe, Chicago 3, Ill.

HASSELBLADS, we stock them, trades invited. R. Altman, 64 E. Monroe, Chicago 3, Ill.

CONTAX II, Contax II-a, Contax III, Sonnars, Tessars, we'll talk business. R. Altman, 64 E. Monroe, Chicago 3, Ill.

LEICA IIIc's, Elmars, Summitars, we'll talk business. R. Altman, 64 E. Monroe, Chicago 3, Ill.

ALTMAN has moved! To new, beautiful, and much larger quarters in the heart of the Chicago Loop. R. Altman, 64 E. Monroe, Chicago 3, Ill.

CONTAX II. Case, f2 Sonnar, exceptional. Year guarantee. $165. Cam-Tech, Box 219, Cathedral Station, New York 25, N. Y.

CAMERAS AND EQUIPMENT WANTED

STUDIO Camera, 8x10. Ansco 5A preferred. Also Dagors. Gerald Cross, Lathrop, Mo.

BELL and Howell 16mm Gun Camera. Also 35mm Eimo or A-1. New or used. P. O. Box 1-F, Richmond, Va.

TOP cash prices paid for cameras and lenses. Alfred Bass, 785 Market, San Francisco, Calif.

LENSES—Cameras. Bought, Sold, Traded. Photo Lens Co., 140 W. 32nd St., New York 1, N. Y.

FOUND the Store paying the highest cash prices for your used Cameras & Lenses. We buy, sell and exchange. Broadway Camera Exchange, 2130 Broadway (75th St.), New York 23, N. Y.

SEND us your camera today. Will send certified check by Air Mail immediately. Items held ten days for approval. Highest prices in the U. S. Reitman Camera Exchange, 1900 E. 9th St., Cleveland 14, Ohio.

WE'LL pay high cash prices for Leica, Contax, and Rollei cameras & equipment. What have you? Empire Camera, 58 Garth Rd., Scarsdale, N. Y.

CLEAN Leicas, lenses, accessories, urgently needed to stock new large store, premium, cash airmail. R. Altman, 64 E. Monroe, Chicago 3, Ill.

CLEAN Speed Graphics, accessories, urgently needed to stock new large store, premium, cash airmail. R. Altman, 64 E. Monroe, Chicago 3, Ill.

PREMIUM for: Bantam Special, Leica, Contax, Contaflex, Ektra, Medalist II, Speed Graphics, Stereo Realist, Rolleiflex, Rolleiflex III, Exaktas, Retinas, clean merchandise preferred, urgently needed to stock new large store, cash airmail. R. Altman, 64 E. Monroe, Chicago 3, Ill.

MEDALIST II's urgently needed, cash airmail. R. Altman, 64 E. Monroe, Chicago 3, Ill.

BANTAM Specials urgently needed, cash airmail. R. Altman, 64 E. Monroe, Chicago 3, Ill.

HIGHEST cash! All types fine Cameras, Lenses, Equipment. Prompt, courteous service! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

SHIP at our expense! Leicas, Lenses, Accessories. Cash air-mailed immediately. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

MOVIE EQUIPMENT

SAVE 50% on B&W roll movie film. Free Circulars. Fromaders, Box 637E, Davenport, Iowa.

EYMO, 35mm B&H, current model 71Q, 4 lenses, 2 extra 400 ft. magazines, like new, $895.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

AUTOMASTER B&H, 3 lenses, spotless, $275.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

AUTOLOAD B&H, coated f1.5 Cooke, spotless, $165.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

CINE-SPECIAL, coated f1.9, new condition, $550.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

CINE-KODAK Magazine 16, coated f1.9 Ektar, spotless, $110.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

CINE-KODAK Magazine 8, f1.9, spotless, $90.00. R. Altman, 64 E. Monroe, Chicago 3, Ill.

MOVIE TITLES

POPULAR Clingtite Letters for titling movies and slides $3.45. Send for sample. Clingtite Products Co., 201 N. Wells St., Chicago 6, Ill.

BEAUTIFUL Kodachrome Movie or Slide Titles. Catalogue, samples, 25c. Elite, Box 526P, Minneapolis.

INEXPENSIVE professional 8mm, 16mm Titles. Catalogue, samples, 10c. Hollywood Title Studio, 1060 N. Vista St., Hollywood 46, Calif.

MOVIE FILMS
Rented—Sold—Exchanged

MOVIE Bargains! Free Exchange plan. Lists free. Exchange, Box 510, Leominster 4, Mass.

NEW 1-reel 16mm sound films low as $3.98, formerly $17.50; new 1-reel 16mm silents, $1.98 up, formerly $8.75, all first quality prints in original cartons. Used Panoram 100' 16mm musicals, $6.89 per dozen. Equally attractive bargains in good used feature pictures, cartoons, sports, comedies, musicals, travels. Save on new and used reels and cans, projection lamps, and other supplies. We have the biggest stock of 16mm films in the world, over 100,000 prints on hand! Write today for your copy of Blackhawk's big catalog. "Sixteen's Super Market." Blackhawk Films, Inc., 635 Putnam Bldg., Davenport, Ia.

SURPLUS sale of Preview Prints. All films 16mm sound. Many like new. International Film Bureau, 6 N. Michigan, Chicago.

FREE Movies. Hundreds of subjects. Interesting. Entertaining. Fascinating. Latest directory, only 50c. National Cine Society, 126 Lexington Ave., New York 16, N. Y.

RENT 16mm sound films 50c reel. Large selection; free catalog. U. C. Film Service, 130 Chestnut St., Roselle Park, N. J.

MOVIE Camera Film: 8mm roll, $1.50; 16mm 100', $3. Free processing. Better Films, 742 New Lots, Brooklyn, N. Y.

RENT 16mm Sound Film by mail. Over 1500 subjects to choose from. Features, $2.95 up; 400 ft. shorts, 19c. Free catalogue. Liberty Camera Shoppe, 80 Vesey St., New York 7, N. Y.

CLEARANCE Sale of 16mm Films. Want a real buy in 16mm Sound Films? Take advantage of the I. C. S. 1951 Clearance Sale of 16mm sound Features, comedies, cartoons, novelties, musicals, new, used. Specify. Send for our giant list "A" today stating machine you own (make and model). Institutional Cinema Service Inc., 1560-01 Broadway, New York 19, N. Y.

EXCHANGE 16mm Sound Features, shorts 65c reel. Bedner, 5300 S. Talman, Chicago.

PHOTO FINISHING

RETOUCHING Expert. Mail service. Marsh. Henis, 200 W. 86th St., New York 24.

EXPERT retouching. Fast mail service. R. Daly, Box 91, Ansonia Station, New York 23, N. Y.

FINEST quality double weight bromide enlargement at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c. Satisfaction guaranteed. Minimum order $1.00. Foto Portrait Co., 1172-P Ogden Ave., New York City 52.

ENLARGEMENTS, custom made, immediate service, B&W or Warmtone, Doubleweight Glossy, Semi-Matte, Silk, Matte, Tapestry, 5x7, 25c; 8x10, 40c; 11x14, 80c; 16x20, $1.50. New negatives 50c. Complete service, hand oil coloring, retouching, etc. Photo Enlarging Specialists, 1476 Seabury Pl., New York 60, N. Y.

NO Negative? Send $1.00 for new negative and two 5x7 enlargements from picture, transparency, colorprint. Curiophoto, 1187 Jerome Ave., New York 52, N. Y.

ONLY 25c for 8 beautiful enlarged prints from your roll or negatives. (Trial offer.) 16, 50c. Quick service. Willard Studios, Box 3536B, Cleveland, Ohio.

ENLARGEMENTS, instructions followed, 5x7, 25c; 8x10, 40c; 11x14, 80c; 16x20, $1.50. New negatives, 50c. Complete personalized service for amateurs and professionals. Rayve Photo Service, 887 E. 172nd St., New York 60, N. Y.

FREE reload with each order of 35mm developed and printed, $1.50. Any eight exposure roll, 10c. L. A. Photo Lab. prints are custom Hollywood professional quality. Why gamble? Free mailers. Dept. P, L. A. Photo Lab., P. O. Box 8385, Los Angeles 5, Calif.

ABSOLUTELY highest quality professional double weight enlargements at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c; 16x20, $2.00. No extra charge for cropping or dodging. New negative from your photo 50c; minimum order $1.00. Foto Portrait Co., 1172-P Ogden Ave., New York City, 52.

GIANT photos a specialty. Your negative or print, 30x40, $4.00; 40x50, $6.50. Warner Studio, 1703½ Grand, Kansas City, Mo.

A-1 DOUBLE weight enlargements 5x7, 20c; 8x10, 35c; 11x14, 60c; 16x20, $1.20. Copy negatives, 40c. Artistic Creations, 1646 University Ave., New York, N. Y.

PHOTO SUPPLIES

MODEL releases. Printed forms finished in neat, handy pads. Each pad contains 100 releases. $1.00. Prompt service. Arlingdon Photo Service, 92-16 149th St., Jamaica 2, N. Y.

WEDDING Albums, Photo Mounts, attractive styles, low attractive wholesale prices. Free catalog. Sample assortment, $1 postpaid. Albums, 41 Union Sq., New York 3, N. Y.

CANDID Wedding, Baby Albums, very attractive, for every pocket and taste. Free literature. Aabalton's, 131 W. 42nd St., New York 18.

SLIDE Mounts. Robot, Mercury, standard, attractive assorted apertures, 50 2x2, $1.00. GEMounts, 5817 Sheridan, Detroit 13.

BARTER AND EXCHANGE

LENSES—Cameras. Bought, Sold, Traded. Photo Lens Co., 140 W. 32nd St., New York 1, N. Y.

LARGE selection movie and still camera equipment to swap for guns, old and new. Lists 10c. Farmers & Traders Exchange, Chittenango, N. Y.

FILMS AND PAPER

GUARANTEED Fresh 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W. Free catalog. ESO-S, 47th Holly, Kansas City 2, Mo.

35mm RELOADS. Professionally calculated. Ansco Supreme, ultra speed, 3 rolls, 36 exposures, $1.00. Cash with order. Panchromatic Film Co., 115 W. 45th St., New York 19, N. Y.

INSTRUCTION

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, 835 Diversey Pkwy., Dept. 2251, Chicago 14.

LEARN free lance, Educational, Hollywood, and Television film technique at home. Write for free catalog. Motion Picture Institute, Birmingham 3, Michigan.

OIL coloring photographs can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Send for free booklet. National Photo Coloring School, 835 Diversey Pkwy., Dept. 2251, Chicago 14, Ill.

CAMERA Consultant. How to buy the right camera. Information free. Stinnett, P. O. Box 9121, New Orleans 20.

COLOR SLIDES

WEST-VIEW Kodachome Slides. Join the West-View Color Slide Club and receive monthly approval selections. Slides of the West you'll be proud to show. Club membership is free. Write to-day for first approval set. West-View, Dept. 2, 1318 Montana Ave., Santa Monica, Calif.

2x2 OR Stereo. Photomicrographs, travelogs, figure studies, reptiles, cacti. $1.00 brings three samples, literature. Dave Harris, 2401 Pittsburg, El Paso, Tex.

EUROPEAN Traveler will sell gorgeous 2x2 Kodachrome slides from his private collection. Famous, charm-filled attractions of England, Scotland, France, Italy, Germany, Switzerland, Belgium, Holland, Denmark, Norway, Sweden. All slides are the finest in subject matter, composition and natural color. Send $1.00 for 3 sample slides, complete catalog and detailed information of my special approval offer. Money-back guarantee. Ernest E. Wolfe, Dept. P, 10916 Ashton Ave., Los Angeles 24, Calif.

20 BEAUTIFUL color slides, $1.00, sample, 20c. Sanford Co., Honeoye Falls, N. Y.

JOIN our Color Slide Exchange Club. No dues. Write Rice, 2439 N. Francisco, Chicago 47, Illinois.

EUROPE, India, Bali. Exclusive color slides. List free. Argo Slides Exchange, 62 William St., New York 5, N. Y.

TAUGHANNOCK Falls, highest east of Rockies. Kodachrome slide and folder. W. Hutchings, 22 North, Binghamton, N. Y.

SCENIC Kodachromes. Southwest, Northwest, National Parks, Canada, Mexico, New England. 41c each. Catalog 10c (credited). Jack Breed, Marblehead, Mass.

ADD "Spice" to home projection shows with colorful old-time Nickelodeon slides. 2x2. Write for free list. Nickelodeon Co., New Fleidner Bldg., Portland 5, Oreg.

BEAUTIFUL Maine Coast Kodachrome slides. White Mountains of New Hampshire. Hudson Valley. List and 3 samples $1.00. Maine Photos, Box 1622C, Portland, Maine.

AMERICA'S most beautiful Kodachrome slides from my personal collection now being sent on approval. Learn about my red slip free offer. Sample 25c. Catalogue free. Write today. Lodr. Clifford J. Lishman, U.S.N. Retired, Dept. 75, 707 Wilbur St., San Diego 9, Calif.

2x2 SLIDES (B&W) from your photographs. Allied Film Laboratories, Dept. B, Kenosha, Wis.

FREE, 1951 list. Superior 2x2 Kodachromes. Many Countries; Flowers. Dept. Color, Eulo Co., Box 178, Denver 1, Colo.

MEXICO list enlarged. El Paso Hiway, Yucatan, Guatemala, San Francisco, Grecian Ruins. 3, $1.00. Travel & Lecture Slides, 3361 Sacramento St., San Francisco 18, Calif.

COLOR Slides, California and National Parks. Eight $1.95. Slides, La Habra, Calif.

SENSATIONAL new pocket viewer with 20 full color Pin-Ups by Peter Gowland, complete $1.00. Satisfaction guaranteed. Wilshire Sales, 716 Wilshire Blvd., Santa Monica, Calif.

ALASKA'S finest Colorslides. Free catalog. Robert Hall, Moose Pass 5, Alaska.

TAKE a year-round vacation! Enjoy beautiful natural color slides of our National Parks and Monuments, or travel abroad to Cuba, Mexico, or Guatemala. Slides only $1.95 for sets of eight. Request Meston's free list from your dealer or write Meston's Travels, 2818 N. Piedras, El Paso, Texas.

NEW ENGLAND, New York, Canada. Beautiful series genuine Kodachrome, 2x2. Historic Plymouth, Boston, Concord, etc. Scenic White Mountains, Cape Cod, Ausable, Niagara, Gaspé, Santa's Workshop, many others. Send for free catalog. Henry Cobb Shaw, 83 Bosworth St., Boston 8, Massachusetts.

SPECIAL selections of Yosemite, Crater Lake, Mt. Ranier, on approval. Douglas Whiteside, Yosemite, California.

IT costs nothing to join Farnham's Three Dimension Flower Color Slide Club. Write today and receive a ten-day free trial offer of Farnham's Focusing Charm Viewer and a beautiful selection of Stereo 2x2 close-up flower bloom slides each month. Catalogue with over a thousand blooms to select from sent for 25c. Geo. J. Farnham, 1411 4th Ave. Bldg., Seattle 1, Wash.

CAMERA REPAIRS

QUALITY Camera Repairing. Shutters, Bellows, Reflex Mirrors, etc. Estimates, prompt service. August Camera Repair, 611 N. Harper Ave., Hollywood 48, Calif.

GUARANTEED precision, still and movie, camera repairing and rebuilding by expert cameramen with many years of experience on all types and makes of American and foreign cameras. Range finders and flash units installed and synchronized on short notice. All work carries a "You Must Be Satisfied" Guarantee, or your money back. Write or send your equipment for free estimate. The General Camera Co., Repair Dept., 6424 N. Western Ave., Chicago 45, Ill. See our display ad in this issue.

NEOPRENE coated curtains installed in Korelle, Exakta, Leica, Foth by factory trained Technicians. B & V Camera Repair Service, 21 E. Van Buren St., Chicago 5, Ill.

LENS making and repairing our specialty. Lenses cleaned, repolished, recemented, duplicated, hard-coated. Binoculars also repaired. Prompt service. Workmanship guaranteed. Send lenses or write for free estimate. Gould Lens Service, 26-A Franklin Ave., Binghamton, N. Y.

48 HOUR Precision Camera Repair Service on everything, still or cine. Work guaranteed. The Mills Photographic Engineering Laboratory, 1857 N. Western Ave., Hollywood 27, Calif.

GUARANTEED Repairs. Highest Factory standards. Leicas, Rolleis, Contax, Exaktas, etc. Prompt service. Reasonable rates. Free estimates. Mail Order Specialists. Cam-Tech, Box 219, Cathedral Sta., New York 25, N. Y.

CAMERAS repaired at trade prices! Now available to the public. Fully insured and guaranteed. Inquiries invited on your problems. Camera Repair Corp. of America, Box 635, Church Street Station, New York 7, N. Y.

BUSINESS OPPORTUNITIES

100% PROFIT. No investment. Handle quality fotostamps. Amazing glossy photographs, gummed stamp form. Business year 'round. Free samples, particulars. American Foto Stamp Co., 103 E. 125th St., Dept. PP-6, New York 35, N. Y.

MAKE money at home as renewal headquarters for all magazines. Liberal commissions. No experience. No capital needed. Supplies furnished. Write for free catalog. McGregor Magazine Agency, Dept. 530B, Mount Morris, Ill.

MISCELLANEOUS

SENSATIONAL value, 3 big books, only $1.00. Unusual adult reading, entertainment, fun. No C.O.D.'s. Pelham Sales, Dept. PJ-1, P. O. Box 1063, G. P. O., New York 1, N. Y.

ROLL Film, Negatives and $1.00 for 2 samples of $2\frac{1}{4}$x$3\frac{1}{4}$. Negatives and lists. T. C. Dilbeck, Box 217, La Tijera Station, Dept. F-1, Los Angeles 45, California.

BINOCULAR Book free! Explains all technical terms. Write today! Bushnell Binoculars, 15-RA26 Green, Pasadena 1, Calif.

POWERFUL Telephoto Camera easily made. Trifling cost. Carl Jamer, Box 394, Manorville, N. Y.

BEGINNING Writers: Let us show you how to get $1.00 to $20.00 checks daily. Experience unnecessary. Details free. Herwell Co., 7016-Q Euclid, Cleveland 3, Ohio.

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, 835 Diversey Pkwy., Dept. 2252, Chicago 14.

MAGAZINES (back dated) foreign, domestic, arts. Books, booklets, subscriptions, etc., Catalog 10c (refunded) Cicerone's, 86-22 Northern Blvd., Jackson Heights, N. Y.

2x2 SLIDES from any size negative 15c, unmounted 10c. Duane Stebbins, Box 62, Agawam, Mass.

TELESCOPES, Binoculars, Microscopes, big bargain catalog free. Brownscope Co., 24 W. 45th St., New York, N. Y.

MODELING Unmasked. 15,000 word exposé of photographers', agents' schemes! trick mirrors, call girl rackets, lost photos, etc. Authentic. $1.00. Dept. P, Hold-It, 41 W. 52nd, N.Y.C. 19.

NEGATIVES, California Models. Send $1.00 for two $2\frac{1}{4}$"x$3\frac{1}{4}$" sample negatives, releases, lists. Jack P. Garrett, 8627 Stewart & Gray Road, Downey, Calif.

PARADES, Drum Majorettes, Bathing Beauties. Photo catalog and 9 Snapshots, 25c. Frederick Forman, 868 Lorimer, Brooklyn 22, N. Y.

100 MODEL Release Forms, $1.00. How and Where to Sell Your Pictures (Book) $1.00. Castle, Box Eight, Brooklyn 23, N. Y.

BOOKS, Booklets, Novels, Arts, Crafts, Novelties, Illustrated Comic Booklets, 10, $1.00. Catalog, 10c. Kogan, 1032-PH, Church Annex, New York 8.

24 GLOSSY Pin-Up Photos, $1.00. 6 sets 144 photos $5.00 all different. Irving Klaw, Dept. D-49, 212 E. 14th St., New York City 3, N. Y.

FINE Plywood Statuettes jig-sawed from favorite Portraits, Snapshots. From own pictures, send $2 each. $2.50 from negatives (returned). Details free. Joseph Stagno, 1813 77th St., Brooklyn 14, New York.

BRIEF Bikini Suits. Photogenic. Custom made $5.00. State size and color. Leopard, $7.50. Tressie, Box 16511, Hollywood 38, Calif.

NEGATIVES, 4"x5" Pin-ups with Model Release, $1.00 each. 10 poses available. Free lists. V. M. Rogers, 1281 S. LaBrea Ave., Dept. P-6, Los Angeles 19, Calif.

CONTROL your subject's expressions, moods and poses through hypnotism. A new medium for photographers! Complete control of your models! Send for "Hypnotism and Photography," $1.00. Lockhart Studio, Redfield, S. Dak.

PERSONALIZE Photographs, Mounts. Low priced Embosser. Free Circular. Xabalton's, New York 18.

FREE Lancer. Photo Markets, sample 25c. Box 141, Villa Park, Ill.

NEGATIVES. I'm offering for sale my most treasured Pin-up Negatives. Twelve $2\frac{1}{4}$x$2\frac{1}{4}$, $1.00; four 4x5, $5.00; twelve, $12.00. No C.O.D.'s, please. W. Ausgood, Box 3502, Los Angeles 54, California.

NEW, original photographs, glamorous models. 10, 4x5's, $1.00. Bonus for Stateside Servicemen. Box 1112, G.P.O., New York 1.

SEND for "How to Protect Your Invention" and "Invention Record" free. McMorrow, Berman & Davidson, Reg. Patent Attorneys, 214-B Victor Bldg., Washington 1, D. C.

INDEX OF *Advertisers*

ADVERTISER	PAGE NO.
Ace Camera Exchange	87
Acme Color Photo Lab.	134
Adam Archival Corp.	136
Adkins, Inc., R. X.	137
Advertising Displays, Inc.	135
Air Photo Supply Corp.	142
Allen's Camera Shop	139
Alta Woodworking Co.	137
American Cinefoto Corp.	124
American School of Photography	124
Andrews, Phil	137
Ansco	Second Cover
Arco Movie Films, Inc.	120
Argus, Inc.	19
Arrow Camera Exchange	114
Arrowhead, Inc.	134
Art Bindery Products	139
Art Center School	110
Atkinson Laboratory	132
Babee-Tenda	125
Bahnsen, Axel	135
Bass Camera Co.	124
Bass, Inc., Alfred	88, 135
Bausch & Lomb Optical Co.	133
Bell & Howell	106
Bell's Photo Lab.	138
Bernard of Hollywood	130
Berndt-Bach, Inc.	98
Better Pictures	139
Bolsey Corp. of America	99
Bright Star Battery Co.	122
Brooks	18
Brooks Institute of Photography	127
Brooks Manufacturing Company	134
Bruce of Los Angeles	140
Brumberger Sales Corp.	32
Bryar Camera Mart	137
Burke & James, Inc.	29
Burleigh Brooks Company	20
Bushnell Binoculars	134
Calichrome	137, 139
Calumet Manufacturing Company	118
Cam-Tech	137
Camera, The	137
Camera Craft Pub. Co.	137, 139
Camera Imports	139
Canyon Color Company	139
Capital Camera, Inc.	133
Carr Corp.	135
Century Precision Specialties Co.	137
Chicago Photo Products	121
Chimacolor	126
Cinarco Photo Supply	139
Cinklox Camera Co.	134
Cohen's Exchange, Inc., Abe	105
Colonial Laboratories	130
Color Film Supply Company	134
Color TV Film Labs.	124
Colorama Color Prints	134
Colorfax Laboratories	136
Columbian Enameling & Stamping Co., Inc.	130
Columbus Photo Supply Corp.	139
Customcraft	139
Daly, Robert M.	136
DeGore Studios	137
DeJur Amsco Corporation	111
Delta Photo Supply	97
Dilbeck, T. C.	90
Dowling's	9
Duro-Tone Labs.	134
Eastern Photo Labs.	138
Eastman Kodak Company	Fourth Cover, 83, 84, 85, 86
Edmund Scientific Corp.	30
Ednalite Optical Co., Inc.	128
Edwal Scientific Products Corp.	131
Edwards Fine Grain Laboratory, Inc.	88
Eight-Sixteen Films	113
Eigert Optical Company, Inc.	112
Elco Products, Inc.	132
Ercona Camera Corp.	104, 122, 143
Exakta Camera Company	90
FR Corporation, The	28
Fastech	110
Federal Instrument Corp.	131
Federal Mfg. & Eng. Corp.	22
Fidelity Mfg. Co.	136
Five Star Photo Labs.	140
Foto-Rite, Inc.	130
Foto-Rule Co.	138
Fotoshop	137
Fotoshop, Inc.	140
Freestyle Sales Co.	26
G-M Laboratories, Inc.	96
Ganz Co., A. J.	118
General Camera Co., The	119
General Electric	Third Cover, 31
Germain School of Photography	24
Glen Camera Products	135
GoldE Manufacturing Company	120, 121
Graflex, Inc.	27
Graphic Photo Service	136
Hartley Co., The	116
Herland	14
Heritz & Lightburn	132
Hinson Mfg. Co., The	124
Hollywood Negative Service	138
Hollywood Pin-Ups	143
Hollywood Specialty Products	137
International Sales Co.	138
Jen Products Sales Co.	134
Kalart Company, Inc., The	15
Keys Stereo Products	134
Keystone Mfg. Co.	115
Klaw, Irving	92
Kleercite Screen Co.	137
Loco	135
Leitz, Inc., E.	103
Life Color Labs.	10
Lisco Products Co.	134
Logan's Studio	138
Lutz, Andrew E.	136
Mack's Industries, Inc.	126
Mail-Bag Film Service	98
Marshall Mfg. Co., Inc., John G.	117
Marshall Photographers, Inc.	138
Maxwell, John W.	134
Meyer, B.	136
Mico Photo Products Co.	98
Micro Record Corp.	134
Mimosa American Corp.	139
Minicam Photo Labs.	138
Minifilm Camera Corporation	100, 101
Minlargements	90
Mitropa Corporation	114
Mon-Blanc Chemical Co.	127
Montgomery Ward	98
Myres Laboratory, Dr.	137
National Cinema Service	110
National Educational Alliance, Inc.	21
National Photo Coloring School	128
National Photo Laboratories	139
Nega-File Company, The	116
New Institute for Film and Television	88
New York Institute of Photography	12, 13
Newell Company, The	133
Nuclear Products Company	118
Olden Camera & Lens Co.	35

war surplus 16mm and 35mm film from gov't warehouses money back guaranteed!

This film in original Eastman Kodak packing, NOT respooled nor repacked: Outdated, guaranteed good. Cost of processing by Eastman Kodak Laboratories included.
16mmX100' Super X or Super XX, ea 3.95
3 for 11.00
16mmX50' Magazine Super XX, ea 3.35
3 for 9.00

35mmX100' EK Plus X, Super XX, ea 1.50
3 for 4.00
35mmX100' Ansco Supreme, Ultra Sp 1.20
3 for 3.00
35mmX2000' EK Neg Duplicate, ea 24.00
35mmX1000' EK Positive Dup, ea 12.00
Bulk film daylight loader, special 5.98

COD's with 25% FOB NY Minimum order $2.00
Please allow postage. Excess refunded.
All aerial cameras and equipment in stock

AIR PHOTO SUPPLY CORP.
Dept AP-6 555 East Tremont Ave., New York 57, N. Y

ADVERTISER	PAGE NO.
PDQ Camera Company	130
P & J Color Prints	135
Pacific Coast Film Co.	137
Pacific Universal Products Corp.	140
Paillard Products, Inc.	89
Panoram Film Labs.	132
Peerless Camera Stores	16, 17
Penn Camera	23
Perrin & Company, Inc., J. B.	116
Photofit Album Co.	138
Photo Lab., Inc.	120
Photo Mail Order Specialists	138
Photographer's Handbook	136
Pictar	90
Pictorial Frames	138
Polaroid Corporation	8
Porter Mfg. & Supply Co.	138
Premier Color Company	135
Prentke's, Inc.	135
Progressive School of Photography	92
Projection Print Photo Service	136
Quick-Set, Inc.	110
Rabsons, Inc.	121
Radiant Cine Labs.	136
Ray-Vogue School of Photography	133
Ri-Vierra	138
Richard Manufacturing Co.	138
Robin, Joseph	136
Rochester Laboratories Inc.	88
Rochester Photo Color	138
Ross, Jay	130
Schoen Products	135
School of Modern Photography, The	3
Service Manufacturing Co., Inc.	90
Seymour's	143
Shastal Press Agency, The	134
Shull Co., D. Paul	136, 139
Sirkin, Fred	136
Slide Co.	126
Slidestrip Service	135
Solar Electric Corporation	34
Southwest Photo Arts Institute	136
Spiratone	93
Stark Films	136
Stedco Photo	135
Sterling-Howard	5
Sunset Color Lab.	138
Super-Tomic Products Co.	128
Superior Bulk Films Company	114
Suydam & Co., E.	137
TAB	135
Tager, Lou	130
Testrite Inst. Co., Inc.	135
Thirty-fourth Street Camera Exchange	130
Thompson, Dr. Frank J.	134
Thorne, Terry	128
Three Dimension Company	91
Tiffen Manufacturing Corporation	122
Title-Craft	135
Title Slides	134
United Binocular Co.	139
United Camera Exchange	114
Urban, Al	137
Valley Color Lab.	135
Valu-Color	136
Viewlex, Inc.	114
Washington Color Photo	135
Wells-Smith Camera Company	137
West, Evelyn	136
West-View	136
Westen's	144
Westerlind Products	138
Westinghouse Elec. Corp.	11
Weston Electrical Instrument Corporation	33
White Co., David	25
Willoughby's	6, 7
Wolk Camera Co.	134
World in Color Productions	135
York Photo Mount, Inc., Mfrs.	138
Zeiss, Inc., Carl	104
Ziff-Davis Publishing Company	94, 95, 129

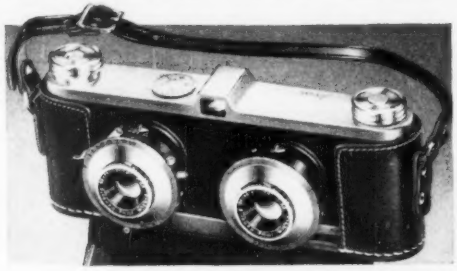
Want to Buy, Sell or Swap Your Camera?

Over a million—over a million photographers read the Classified Section of

Popular PHOTOGRAPHY

every month. You get better buys, faster sales—thriftier trades in this biggest and most powerful of all photo classified ad sections.

Compare! ---for features...for PRICE!



THE NEW **ILOCA STEREO**

It's the only stereo camera with a built-in delayed action self-timer, the only stereo with "violet-brown" stereo coated lenses for greater 3-dimensional brilliance. Matched Super Prontor Shutters—1 second to 1/300th, matched F/3.5 Ilitar lenses. Shutters and diaphragms coupled to single controls. Uses regular 35 mm. film cartridges. Beautiful all-metal construction—precision crafted in the great Iloca plant in Germany. And so low in price, it's easily the greatest stereo value in America today. **$125**

THE NEW **ILOCA I**

A wonderfully compact 35 mm. miniature that yields razor sharp negatives or brilliant color transparencies. Coated Ilitar F/3.5 anastigmat in Vario II shutter with speeds to 1/200th sec., synchronized for flash and strobe, optical view finder, beautiful all-metal construction. And the price is only.....**$39.95** with Prontor-S shutter, self-timer (illus.) $49.95.

THE NEW **ILOCA II**

Similar to the Iloca I, but with a single-window coupled range finder and Prontor-S shutter, 1 sec. to 1/30 0th, delayed action self-timer. Coated F/3.5 Ilitar anastigmat. Loads with standard 35 mm., film in color or black and white. Really a superb instrument at the surprisingly low price of.....**$75.00**

All prices include federal tax and are fair traded. Write for further information and names of nearest dealers to Dept. S-4

ERCONA CAMERA CORP.
527 Fifth Avenue • New York 17, N. Y.

SEYMOUR'S

Kine Exaktas

and ONLY Kine Exaktas is our business! Largest selection of new and SEYMOUR-Rebuilt Kine Exaktas—all models, all lenses. Lowest possible prices. Extra Service, extra Guarantee. Free Registration, free Trial.

WRITE for illustrated descriptive literature and price list.

● **We are Kine Exakta Specialists**

and carry the most complete assortment of accessories, lenses and specialties.

WRITE for latest accessory list.

New!!! MULTISCOPE New!!!

The most exciting accessory for the Kine Exakta ever designed! Use for Telephoto, portraiture, copying, close-up. Solves all your photo problems. Write for all the details about the unique Multiscope **$49.50**

KINE EXAKTA OWNERS!!!
Send us your name and receive free Seymour's Bulletins and Exakta News. No obligation. Request Booklet KX.

SEYMOUR'S
THE KINE EXAKTA SPECIALISTS
249-K West 34th Street, New York 1, N. Y.
Tel. WI 7-0453

If it's PIN-UPS you desire,

Write to **HOLLYWOOD PIN-UPS!**

World's largest collection of pin-up photos, slides & movies

We've got them by the thousands! PIN-UP PHOTOS that are different. Gorgeous, full-color SLIDES. New 8mm and 16mm FILMS. Buy one and you'll want them all! Set of 4 glossy 4" x 5" photos, $1.00. Three 8" x 10" photos, $2.00. Set of 5 full-color 2x2 slides, $2.00. In stereo, $5.00. Movies: 8mm $2.75, 16mm $5.75, 16mm Sound $6.95.

Send Only 25¢
for your complete illustrated PIN-UP CATALOG

HOLLYWOOD PIN-UPS, Suite 3506
7284 Sunset Blvd., Hollywood 46, Calif.
Please rush PIN-UPS (_____ set of 4 photos) (_____ set of 5 slides). I enclose $_____ (cash, check, or m/o). 5-day money-back guarantee.
_____ I enclose 25c for PIN-UP CATALOG
_____ Send free data & prices on Movies.
NAME_____
ADDRESS_____
CITY_____ ZONE____ STATE_____

BUY and SELL at WESTEN'S SANTA BARBARA

SHIPS TO EVERY CONTINENT
BUYS FROM EVERY CONTINENT

GRAPHIC OUTFITS

★ Latest Models ★ **BRAND NEW** ★ Each Outfit Complete

YOU'RE ALL SET FOR PICTURE TAKING

Each GRAPHIC OUTFIT Contains:

- Camera
- Lens of your choice
- Kalart Cpld. Range Finder
- Complete Flash Gun
- Graphic Film Pack Adapter
- 6 Cut Film Holders
- Sunshade
- Adapter Ring
- 4 Series VI Filters
- De Luxe Carrying Case

Roll Film Holders for GRAPHICS of all sizes, $21.95—$24.95.

Size of camera and choice of lens determine price of complete outfit. (That is, you get the complete Graphic Outfit as listed to the left, and the price you pay is shown following the camera and lens you choose.)

COMPLETE OUTFIT PRICES

SIZE	LENS	SPEED GRAPHIC	CROWN GRAPHIC
2¼ x 3¼	f3.5 Zeiss Tessar	$332.00	$292.00
	f4.5 Ektar	332.00	292.00
	f3.7 Ektar	358.00	318.00
3¼ x 4¼	f4.7 Optar 5¼	328.00	283.00
	f4.7 Ektar	328.00	283.00
4 x 5	f4.7 Optar 5¼	333.00	288.00
	f4.7 Ektar 5	333.00	288.00
	f4.5 Ektar 6	358.00	313.00
	f4.5 CZ Tessar 6	388.00	343.00
	f3.5 Zeiss Tessar 6	419.00	374.00

All GRAPHIC Cameras have latest GRAFLOK backs
Just received—the New 4x5 Grafmatic (6 septum) Holders ea. $24.95

GI ORDERS GET THE GREEN LIGHT AT WESTEN'S

Here's Westen's plan to get you the

HIGHEST MARKET PRICES

for the cameras and photographic equipment you want to sell.

15% SELL ON CONSIGNMENT WESTEN'S WAY 15%

★ Send us your cameras or equipment. Name your price—cost only 15% when sold . . . OR

★ Send for appraisal—We buy for cash.

UNUSUAL OFFERS

Brand New . . . Hard-to-get Items

400mm Telyt for Leica with Reflex Housing complete	$695.00
200mm Telyt for Leica with Reflex Housing complete	392.00
85mm f2 coated lens for Leica or Contax w case	166.00
35mm f3.5 wide angle coated lens for Leica or Contax w/case	87.50
Zeiss Contax Polarizing screens (Bernotar) with Orienter	55.00
16mm Pathe Turret Camera	375.00
Latest Model Exakta "Exa" f3.5 coated lens	108.90
Special 8mm Revere Outfit, Model 70 Mag. camera f2.8 coated Telephoto, carrying case	125.00
4x5 Eastman Super XX film, 1952 dated, 25 sheets $3.02, 10 boxes	27.50

SCHOOLS! FIRMS! Contact us for bids on your photographic equipment

Improve Your Pictures with a
Fully guaranteed hard coating at one low price regardless of number of elements. Send lens or camera. Optical performance rating tag FREE.
$15.00 Coated Lens

Westen's
SANTA BARBARA, CALIFORNIA

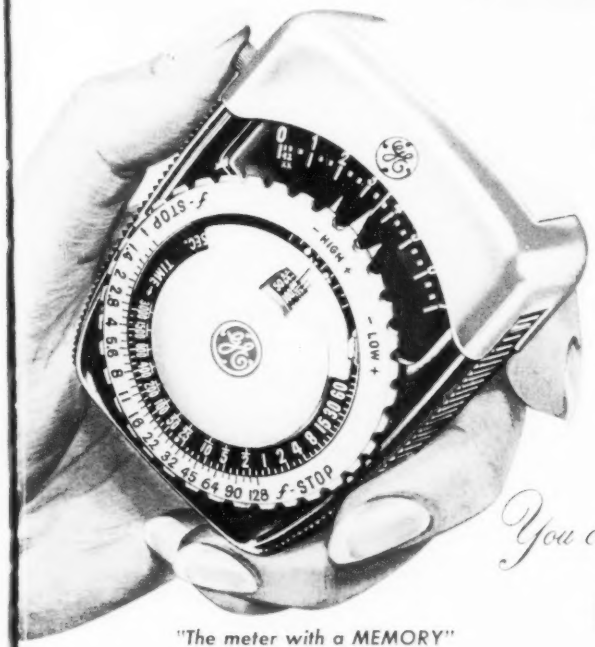
• Ask about our TIME PAYMENT PLAN •

SPECIAL GI SERVICE
- Prompt Shipments
- Fully Insured
- Carefully Wrapped
- Equipment Guaranteed
- Expert advice on cameras and accessories

PRIZE-WINNING PORTRAIT *of Grandma Moses, distinguished New England painter, has received three awards in a former Graflex Photo Contest—Grand Prize, First Prize in Color, and a Special Prize in Press Photography.*

"Grandma Moses" by George Burns

The easy way to Better Pictures



"The meter with a MEMORY"

The Superb PR-1

EXPOSURE METER

You can capture even the most subtle color values—as in this triple-prize-winning study of Grandma Moses by George Burns—with the help of a General Electric PR-1 Meter. Wherever or whatever you shoot—indoors, outdoors, movies, stills, color, black and white—your PR-1 meter assures you better pictures, easier. Just *press, set,* and *read.* Complete for incident or reflected light readings. See the PR-1 at your dealer's today! **$32.50***

George Burns, member American Society of Magazine Photographers, says: *"For pictures that have true eye appeal, accurate exposure is a must. That's why I rely on my G-E meter."*

Also the **DW-68** meter . . . dependable . . . sturdy . . . $24.50*

**Fair traded. Fed. tax incl. General Electric Co., Schenectady, N. Y.*

You can put your confidence in—

GENERAL ELECTRIC

Picture of a happy man . . .

When you peel back the last matrix and your Dye Transfer Print stands fully revealed . . .

When the colorful scene you enjoyed and recorded on a bit of Kodachrome Film comes so magnificently to life on the projection screen at home or at the club . . .

Or when the same scene becomes a brilliant cameo on your table viewer . . .

When a favorite monochrome takes on full color as you manipulate the responsive, rewarding Kodak Flexichrome Process . . .

When you discover that Kodacolor Film, the color film you had thought was "only for snapshooters," gives you a beautiful and subtle print . . .

Or when you come to planning a photograph in full color, confident that the means and skill are yours—then you know some of the satisfactions, the real, deep satisfactions which color photography can give.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak
TRADE-MARK

COPYRIGHT MATERIAL
NOT TO BE FURTHER REPRODUCED
WITHOUT PERMISSION OF THE
COPYRIGHT OWNER